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1993-94 Program Guide

Alumni

Abbey Simon	Nov 21
Muir String Quartet, Meng-Chieh Liu	Jan 30
Laura Park, Charles Abramovic	Mar 20
Judy Geist, Hugh Sung	Apr 2
Vinson Cole, Patrick Stephens	Apr 6

Chamber Orchestra

Conducted by Ford Lallerstedt	Nov 9
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Commencement

May 7

Faculty Series

John Weaver	Oct 19
Joseph de Pasquale	Nov 7

Opera

Bellini, <i>I Capuleti e i Montecchi</i>	Nov 11
Monteverdi, <i>The Coronation of Poppea</i>	Dec 7, 8, 9, 11, 12
Lerner & Loewe, Excerpts from <i>Brigadoon</i>	
Sondheim, <i>Sunday in the Park with George</i>	Feb 17, 18, 19, 20
Mozart, <i>Museum</i>	Mar 27
Mozart, <i>Le nozze di Figaro</i>	Apr 28, 30

Orchestra

Oct 17, Feb 24, Apr 9

Other Performances

Mieczyslaw Horszowski Memorial Concert	Oct 3
Ned Rorem 70 th Birthday Concert	Nov 14
Charles Ross Timpani & Percussion	Dec 5
Christmas party	Dec 16
Tom Krause, Mikael Eliasen	Jan 16
Leon M ^c Cawley	Feb 1
Penn Composers Guild	Feb 20
James Wolfensohn Concert Series,	
Philadelphia Brass Works	Mar 26

Visiting Artist Series

Craig Nies	Oct 11
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The Curtis Institute of Music
Gary Graffman, Director
Curtis Hall
Friday, 10 September 1993 at 8:00 p.m.

Klavierstücke, Opus 118 (1892)

Johannes Brahms
(1833-1897)

1. Intermezzo: Allegro non assai, ma molto appassionato
2. Intermezzo: Andante teneramente
3. Ballade: Allegro energico
4. Intermezzo: Allegretto un poco agitato
5. Romanze: Andante - Allegretto grazioso - Tempo I
6. Intermezzo: Andante, largo e mesto

Sonata in F major, KV 533/494 (1786-88)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Rondo: Allegretto

* * * * *

Sonata in B-flat major, Opus 106 (1817-18)

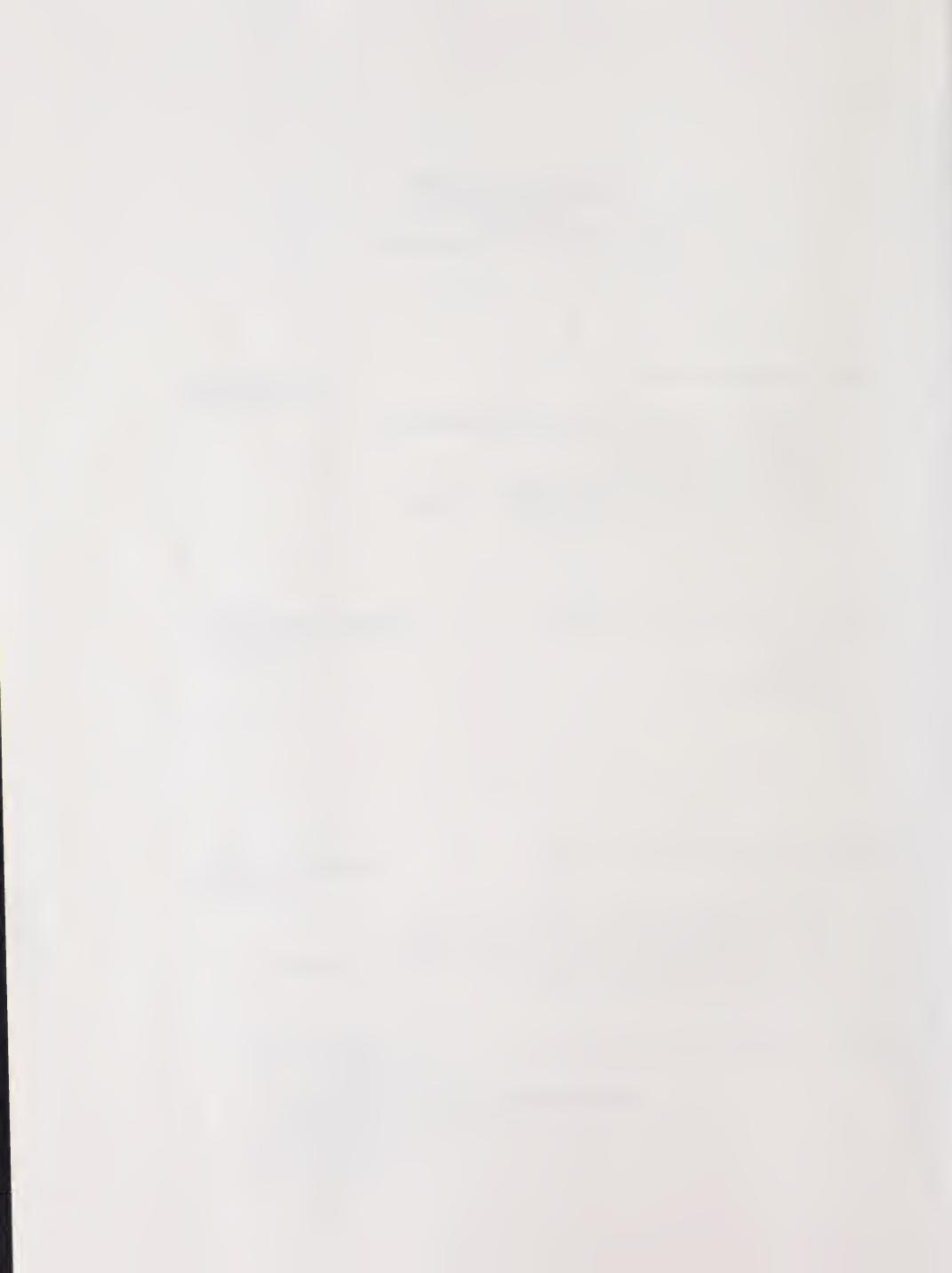
Ludwig van Beethoven
(1770-1827)

Allegro
Scherzo: Assai vivace - Presto - Prestissimo - Tempo I
Adagio sostenuto: Appassionato e con molto sentimento
Largo - Un poco più vivace - Tempo I - Allegro - Tempo I - Prestissimo
Allegro risoluto - Poco adagio - Tempo I

Encore: Intermezzo, op. 117, no. 1

Johannes Brahms

Ignat Solzhenitsyn, piano



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

Saturday 11 September 1993 at 8:00pm in Curtis Hall

Fantasia in F minor, K. 608

Ein Orgelstück für eine Uhr für Bläserquintett

Allegro maestoso - Allegro

Maestoso

Andante

Allegro maestoso - Allegro - Maestoso - Allegro

Wolfgang Amadeus Mozart

(1756-1791)

Summer Music, Op. 31

Samuel Barber

(1910-1981)

Nili Newman, flute Kathy Ann Lord, oboe

Gregory Raden, Clarinet Glenn Einschlag, bassoon

Patrick Pridemore, horn

♪INTERMISSION♪

Quintet for Woodwinds

I Teil Introduction - Thema - Variationen

II Teil

III Teil

Hans Werner Henze

(b. 1926)

Quintette en forme de Chôros

Heitor Villa-Lobos

(1887-1959)

Nili Newman, flute Kathy Ann Lord

Gregory Raden, clarinet Glenn Einschlag, bassoon

Patrick Pridemore, horn

THE CURTIS INSTITUTE OF MUSIC



*Mieczylaw Horszowski
Memorial Concert*



October 3, 1993
Curtis Hall
3:00 p.m.

Mieczyslaw Horszowski
1892-1993

Everyone here this afternoon has been deeply touched—musically and personally—by the influence of Mieczyslaw Horszowski. During his fifty-one year association with Curtis, Mr. Horszowski taught and inspired hundreds of students, many of whom are today's leading pianists. Mr. Horszowski made an invaluable contribution to the world of music through his performances, his recordings, and as a link between the great musicians of the past and the young artists of the future.

Gary Graffman

Arabesque, Op. 18

Robert Schumann

Bice Horszowski



Toccata in D major, S. 912

Johann Sebastian Bach

Darrell Rosenbluth



Sonata in D major, K. 311

Wolfgang Amadeus Mozart

Allegro con spirto

Andante con espressione

Rondeau: Allegro

Li Jian



Impromptu in G-flat major, Op. 90/3

Franz Schubert

Eloise Polk



Images (oubliées)

Claude Debussy

Lent (mélancolique et doux)

Souvenire du Louvre

Quelques aspects de "Nous n'irons plus au bois"

parce qu'il fait un temps insupportable

Cynthia Raim



Sonata No. 30 in E major, Op. 109

Ludwig van Beethoven

Vivace, ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

Gesangvoll, mit innister Empfindung

Seymour Lipkin

The Curtis Institute of Music

Gary Graffman, Director



The
Symphony
Orchestra
of
The Curtis
Institute
of Music

David Zinman
Conductor

Richard Woodhams
Oboist

Sunday, October 17
8:00 p.m.
Academy of Music



The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 157 students from the United States and 24 foreign countries study with the school's celebrated 78-member faculty, which includes Julius Baker, Leon Fleisher, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Mstislav Rostropovich, Peter Serkin, Galina Vishnevskaya and members of the Guarneri Quartet.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, Artistic Director of The Philadelphia Singers; and renowned visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, Riccardo Muti, André Previn, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras where Curtis-trained players occupy almost 30% of the principal desks.



The Curtis Institute of Music 1993-94 Season

The Symphony Orchestra Concerts

February 24, Academy of Music
Otto-Werner Mueller, conductor
Ilana Davidson, soprano
Ruby Philogene, mezzo-soprano
The Philadelphia Singers Chorale,
David Hayes, Artistic Director
MAHLER Symphony No. 2, *The Resurrection*

April 10, Academy of Music
André Previn, conductor
Young Uck Kim, violin
MOZART Violin Concerto in G major, K. 216
SHOSTAKOVICH Symphony No. 5

Orchestra Tickets are \$4-\$16 with seating in the Amphitheatre Free. Tickets are available at the Academy of Music Box Office six weeks before each performance.

The Curtis Opera Theatre

I Capuleti e i Montecchi
A concert performance with
The Curtis Orchestra
November 11
Centennial Hall, Haverford

The Coronation of Poppea
December 7, 9, 11 & 12, Curtis Opera Studio

American Musical Scenes
February 17, 18, 19 & 20, Curtis Opera Studio

The Marriage of Figaro
April 28 & 30
Centennial Hall, Haverford

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The Symphony Orchestra of The Curtis Institute of Music

David Zinman, conductor
Richard Woodhams, oboe

GAR

Cockaigne Overture, Op. 40

DCHBERG

Concerto for Oboe and Orchestra

Richard Woodhams, oboe

Intermission

RAHMS

Symphony No. 2 in D major, Op. 73

Allegro non troppo

Adagio

Allegro grazioso (quasi andantino); Presto ma non assai

Allegro con spirito

This concert is sponsored by the CIGNA Foundation



The Curtis Institute of Music
Gary Graffman, Director
1993-94 Season

David Zinman

David Zinman is Music Director of the Baltimore Symphony, a position he has held since 1985. Under his leadership, the Baltimore Symphony has rapidly risen to the first ranks of American orchestras and has greatly expanded its touring, recording and broadcasting activities. Mr. Zinman's tenure has been distinguished by his programming of an extraordinarily broad repertoire, his strong commitment to the performance of contemporary music, and his introduction of historically informed performance practice. Mr. Zinman's extensive discography includes more than 45 albums, for which he has earned three Grammy and two Grand Prix du Disque awards, as well as two Edison Prizes. Since his American conducting debut with The Philadelphia Orchestra in 1967, Mr. Zinman has led many of the world's leading orchestras and has served as Music Director of the Rochester Philharmonic, the Rotterdam Philharmonic and the Netherlands Chamber Orchestra. He has conducted all the major North American ensembles and frequently records with major European orchestras such as Amsterdam's Royal Concertgebouw and the Royal Philharmonic.

Richard Woodhams

Principal Oboist of The Philadelphia Orchestra, Richard Woodhams is a 1968 graduate of The Curtis Institute of Music and currently holds the Samuel S. Fels chair of The Philadelphia Orchestra. While at Curtis Mr. Woodhams studied with John de Lancie, his predecessor in

the orchestra. He was appointed Principal Oboist of the St. Louis Symphony Orchestra in 1969, and remained there until assuming his present position in 1977. Mr. Woodhams has been a soloist with both Eugene Ormandy and Riccardo Muti, and in 1984 he received The Philadelphia Orchestra's C. Hartman Kuhn Award. In addition to his orchestral work, Mr. Woodhams is active as a soloist, recitalist and chamber artist, having performed throughout the United States, Canada and Japan. In addition to his faculty position at Curtis, Mr. Woodhams is also on the faculty of Temple University's Esther Boyer College of Music.

George Rochberg

A Curtis faculty member from 1948 to 1954, Curtis alumnus George Rochberg ('48) is a distinguished composer, teacher and scholar. A New Jersey native, he studied at Curtis with Rosario Scalero and Gian Carlo Menotti. Prior to that, Mr. Rochberg attended Mannes College in New York, where he studied counterpoint and composition with Hans Weisse, George Szell and Leopold Mannes. Mr. Rochberg has been on the faculty of the University of Pennsylvania and has served as guest composer at many institutions, including SUNY, Temple University and Oberlin Conservatory. He is a member of the American Academy and Institute of Arts and Letters. Mr. Rochberg was awarded two Guggenheim fellowships, two NEA grants and a Fulbright scholarship, and was an American Academy Fellow in Rome.

Program Notes

Howard Kornblum

Sir Edward Elgar

born: Broadheath, near Worcester, England,

February 2, 1857

dead: Worcester, England, February 23, 1934

Cockaigne Overture, Op. 40

This music has been called "a true lover to one of the greatest of cities" and an evocative piece of Edwardian London." The British musician and musicologist, Sir Donald Tovey, wrote: "When, at the turn of the century, Elgar pressed his love of London in an overture neither more nor less vulgar than Dickens, the principal impression made on the musical criticism of those ancient days was one of reverential dread at the audacity of an English composer who handled the resources of sonata form as if he had the presumption to understand them. There had been British symphonic works in sonata form before; but orchestration had not been our forte, and there was sonata form stated in terms of insummate orchestration. This was early wrong; so clearly that nobody could say why it was wrong. Hence it followed that the work must be appallingly clever and complicated. Even now [1937] nobody can say why it is wrong. I believe one thinks it vulgar. . . . I cannot find vulgarity in Elgar's Brass Band as it comes along down B-flat Street, for I see no evidence that he intends it to strike a religious note, or a White Man's Burden

note, or any note except the healthy note of marching in good athletic form on a fine day. The Cockaigne Overture is true to nature, and says its say straightforwardly in terms of the highest art."

On an old Sir Colin Davis recording of the piece, an unnamed annotator tells us that the music "was composed between February and March 1901, and first performed at a Royal Philharmonic Concert at Queen's Hall with the composer conducting. . . . Here are the sights and sounds of everyday London as Edwardians knew it: the noise and bustle, the sounds of passing bands, lovers walking in the park, the cheerful pride and imperishable spirit of the city and its people."

Our unnamed writer also tells us, "The orchestration shows Elgar at his greatest, and it is evident that he was not at all afraid to wear his musical heart on his sleeve. He loved puns and plays on words. When this overture appeared, a would-be wag remarked that the music was nice but that he thought cocaine was an anaesthetic, and did the piece have this effect on its hearers? If so, why not call it chloroform and be frank about it? Characteristically, Elgar replied, 'ether will do.'"

Incidentally, about the title: The dictionary tells us that Cockaigne is an imaginary land of "easy and luxurious living. (Middle English Cockayne, from Old French, *quoquain*, 'delicacies,' and probably from Middle low German *kokenje*, 'small fancy sugar cake,' diminutive of *koke*, 'cake.')." 4

George Rochberg

Born: Paterson, New Jersey, July 5, 1918

Concerto for Oboe and Orchestra

George Rochberg studied with Rosario Scalero and Gian Carlo Menotti at The Curtis Institute of Music. The first part of his career found him among the avant-garde. He mastered the serial techniques then predominating, music stemming from the Viennese atonalists Arnold Schoenberg and Anton Webern.

In 1965, with the appearance of his *Contra mortem et tempus* (written after his son died), George Rochberg signalled his return to tonal music and the gamut of emotional expression found in it. Music writer Michael Walsh tells us: "From this 'collage,' which quoted stray bits of music by other composers, Rochberg eventually evolved a style predicated on pastiche; the explicit references to Haydn, Mahler, Bartók and others were meant to function not as parody but as signposts pointing the way back to the (in his opinion) lost expressivity of the past."

Mr. Walsh goes on to tell us that since the *Third Quartet* of 1973, Rochberg has "continued in the neoromantic vein in such works as the *Violin Concerto* and the *Concord Quartets* (Nos. 4, 5, and 6)."

The New York Philharmonic commissioned the *Concerto for Oboe and Orchestra* and gave the first performance in December of 1984 with conductor Zubin Mehta and the orchestra's principal oboist, Joseph Robinson, as soloist. Although the work is played in a continuous sequence, there are four

discrete sections, often dark and melancholy, often intense and dramatic. Mr. Walsh writes that the "oboe's sad, plaintive musings in the first section bring to mind the desolate *lied* of the English horn in Act III of *Tristan*, while the rolling-gaited march of the third part is reminiscent of Prokofiev. Elsewhere, the dense textures and sudden emotional outbursts invite comparison with the Berg of the *Three Pieces for Orchestra*." The solo writing is not flashy and doesn't flaunt the oboist's virtuoso technique. It calls for uncommonly rich, smooth and even tone control, and a masterly command of flowing, logical spinning-out of continuity in the phrasing. Rochberg writes: "I have made no effort to exploit the extremes of the oboe because, as I see it, the main reason for writing a piece is to say something, not to concentrate on the purely technical characteristics of an instrument." Once again, Mr. Walsh: "The effect is elegiac, but restrained. The lumbering, sardonic march, recalled near the concerto's end; the indeterminacy of the closing measures; the overall sense of unease — these characteristics indicate a disquiet in the concerto's soul, and for the oboe there can be no peace."

Johannes Brahms

Born: Hamburg, May 7, 1833

Died: Vienna, April 3, 1897

Symphony No. 2 in D major, Op. 73

"I have studied the second movement of the Second Symphony of Brahms with the greatest attention. Well! I have not

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the faintest idea what the composer means . . . It seems as if it were only by the greatest effort that Brahms could firmly fix his own conceptions. Whatever he writes, he seems to have to force music out of his brain as if by hydraulic pressure . . ." (Boston *Courier*, January 11, 1879).

"We do not find ourselves at all alone in saying that the Second Symphony of Brahms does not improve upon acquaintance. There is a certain febleness, a sugar-and-water character, in the subject matter of the themes; and when it comes to the working up, it is done with an unstinted use of contrapuntal means. There are obscure, unsatisfactory periods. . ." (Boston's *Dwight's Journal of Music*, March 15, 1879).

"Brahms' Second Symphony was listened to attentively but did not arouse any enthusiasm. What work of Brahms ever did?" (*New York Post*, November 1, 1886).

These reviews about a work whose first performance gave Brahms one of his career's greatest successes confirm the contention that many music critics a century ago were astonishingly imperceptive.

After taking years to present his first symphony, Brahms wrote his second in the summer of 1877, the year after the premiere of the Symphony No. 1. He wrote most of the work at the holiday resort of Pötschach on the Worthersee, the largest of the Carinthian alpine lakes. He would take long walks in the countryside he delighted in, and he described the area as "replete with Austrian coziness and kindheartedness." He put into the new symphony feelings of warmth and geniality

that make the work different from the stormy and heroic first. As he said, "It all sounded so merry and tender, as though it were especially written for a newly wedded couple."

The premiere was in Vienna at a Philharmonic concert on December 30, 1877, with Hans Richter conducting. Today a work like this symphony would end a program, but not in Brahms' day. Richter's program comprised Mendelssohn's *Ruy Blas* Overture; three movements from a Mozart wind serenade; the Brahms symphony; and a transcription for orchestra of a Bach organ prelude and fugue. When Brahms conducted the piece the following year in Hamburg (his hometown), the applause after each movement was tumultuous.

The English writer, Julius Harrison, tells us that "no definite programs, no illustrations of personal experiences in life itself, no recourse to pictorial imagery outside the bounds of absolute music can be found in the four symphonies" of Brahms. He also says that Brahms "like Beethoven was an eminently practical symphonist who was a master of design, able within that design to coordinate ideas, their varying tonalities, and their orchestral expression in a way few composers have equalled."

Brahms often referred to his music in ironic, if not deprecating terms. Shortly after finishing the Second Symphony he wrote, "The new Symphony is so melancholy that you won't be able to stand it. I have never before written anything so sad and mournful — the score will have to be published with a black border. I have given due warning."

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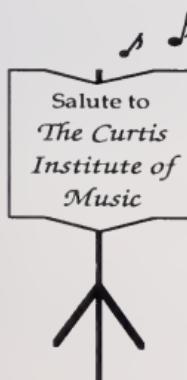
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THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Director
Seventieth Season 1993/94

Faculty Recital
Tuesday, October 19, 1993
8:00 p.m.



John Weaver
Organ

Curtis Hall
1726 Locust Street
Philadelphia, PA 19103

Program

Choral No. 2 in B minor, Op. 39	César Franck
Trio Sonata No. 5 in C major, S. 529 I. Allegro	J.S. Bach
Wondrous Love <i>Variations on a Shape-note Hymn</i>	Samuel Barber
Prelude and Fugue in A minor, S. 543	J.S. Bach
<i>Intermission</i>	
Cortège et Litanie	Marcel Dupré
When Jesus Wept	William Schuman
Roulade	Seth Bingham
Prelude and Fugue in E minor	John Weaver

JOHN WEAVER has been Director of Music at New York's Madison Avenue Presbyterian Church since 1970. His early training was at the Peabody Conservatory in Baltimore which gave him its Distinguished Alumni Award in 1989. He is a graduate of The Curtis Institute of Music and the School of Sacred Music at Union Theological Seminary in New York. Since 1972 he has been head of the organ department at Curtis and in 1987 was appointed to chair the organ department at the Juilliard School. He has also taught at Union Seminary, Westminster Choir College and the Manhattan School of Music.

John Weaver has played hundreds of organ recitals throughout North America as well as in Europe since coming under management in 1960. His growing list of published music for organ, flute/organ and chorus/organ is performed throughout the world. He has served as president of the Presbyterian Association of Musicians and as a member of the committee which produced the Presbyterian Hymnal.

Program Notes

César Franck (1822-1890)

Choral No. 2 in B minor

Franck's contribution to the organ literature is perhaps the most significant since Bach. He wrote for an instrument which was as different from those of Bach's day as the grand piano is from the harpsichord. Its physical and tonal characteristics called for a new kind of music, and it was principally Franck who filled that need with enduring masterpieces.

This choral is the second of three which he composed in his last years. At the beginning we hear a solemn melody in 3/4 time which is developed throughout the work as a quasi passacaglia. There are two main sections to the form separated by a dramatic fantasia with each section concluding with a tender song on the Vox Humanna stop.

Johann Sebastian Bach (1685-1750)

Trio Sonata No. 5 in C major, S. 529

I. Allegro

The six trio sonatas, completed in 1727, were composed as studies in technique for Bach's students. The three voices are played on two different manuals and the pedal clavier. The beauty of the melodic material and the dance-like momentum of the music produce a light-hearted chamber music effect that is an agreeable foil to the grandeur of Bach's preludes and fugues.

Samuel Barber (1910-1981)

Wondrous Love - Variations on a Shape-note Hymn

Within the past two decades the American folk hymn, *What Wondrous Love Is This*, has become a great favorite throughout every branch of the Christian Church. Samuel Barber, one of the most important American composers of the 20th century, did much to bring this beloved tune into ecumenical use by composing this set of variations in 1959. This piece has since become a staple of the organ repertoire of our time, and the hymn is to be found in virtually every new hymnal.

Johann Sebastian Bach (1685-1750)

Prelude and Fugue in A minor, S. 543

The A-minor Prelude and Fugue has been one of Bach's most popular organ works ever since Mendelssohn reintroduced it to the music world. It became a favorite of pianists and orchestral conductors in the

19th century through numerous transcriptions. Few works can match its combination of relentless energy, long melodic lines and rich harmonies. The fiery melismas of the prelude are recalled at the end of the fugue, bringing the piece to a dazzling conclusion.

Marcel Dupré (1886-1971)

Cortège et Litanie

Dupré was unquestionably among the most important figures in the organ world of the 20th century as performer, teacher and composer. *Cortège et Litanie* is an early work, originally composed for orchestra and transcribed for organ by Dupré. The cortège, employing primarily string stops, is a stately song with soaring melodies and rich harmonies. The litanie opens with a quiet chant which continues throughout in a grand crescendo. Near the end, the cortège returns in combination with the litanie theme.

William Schuman (1910-1992)

When Jesus Wept

This work is from Schuman's *New England Triptych*, three pieces for orchestra after William Billings. Billings was an important Boston musician at the time of the American revolution. Schuman uses the tune of Billings' well-known round as the basis for a quiet work, transcribed for organ by Samuel Adler, and dedicated in this form to the late Leonard Raver. A distinguished composer, Schuman was for many years president of the Juilliard School.

Seth Bingham (1882-1972)

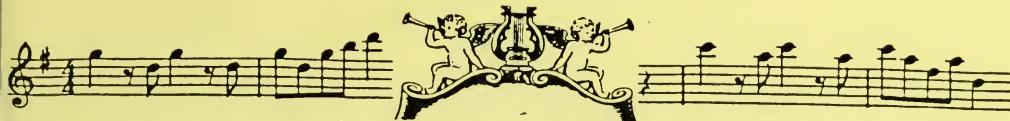
Roulade

Seth Bingham had a distinguished career as a composer, teacher (Yale, Columbia and Union Seminary) and church musician, serving the Madison Avenue Presbyterian Church in New York for over thirty-five years. This witty and urbane scherzo remains his most popular work for the organ and shows the influence of his student days in Paris.

John Weaver

Prelude and Fugue in E minor (1992)

This work was commissioned by Memphis concert organist Diane Meredith Belcher, who studied with Mr. Weaver at The Curtis Institute of Music. She performed it at two of the regional conventions of the American Guild of Organists in 1993 and the composer played it at a third. Portions of the prelude are borrowed from a work for two organs commissioned by Boston organist Kenneth Starr in 1981. It has been accepted for publication by Boosey & Hawkes, Inc.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 20 October 1993 at 8:00pm in Curtis Hall

♪First Student Recital♪

Sonata for Flute and Piano in D major, Op. 94

Moderato

Allegro scherzando

Andante

Allegro con brio

Sergey Prokofiev

(1891-1953)

Demarre McGill, flute

Hugh Sung, piano

I Capuleti e i Montecchi

Cavatina: "È serbato a questo acciaro"

Vincenzo Bellini

(1801-1835)

Tebaldo: Juan Diego Florez, tenor

Cavatina: "La tremenda ultrice spada"

Romeo: Maria Wood, mezzo-soprano

Recitativo e romanza: "Oh quante volta"

Giulietta: Christina Bouras, soprano

Scena e duetto: "Si fuggire a noi non resta"

Romeo: Maria Wood Giulietta: Christina Bouras

Susan Ashbaker, piano

♪INTERMISSION♪

Piano Concerto in B♭ major, K. 456

Allegro vivace

Andante un poco sostenuto

Allegro vivace

Wolfgang Amadeus Mozart

(1756-1791)

Ignat Solzhenitsyn, piano

Rieko Aizawa, 2nd piano

Demarre McGill: Student of Julius Baker & Jeffrey Khaner
Hugh Sung: Curtis '90

Juan Diego Florez: Student of Marlena Malas

Maria Wood: Master's Degree student in Opera with Mikael Eliasen
Christina Bouras: Master's Degree student in Opera with Mikael Eliasen

Susan Ashbaker: Coach/Accompanist

Ignat Solzhenitsyn: Student of Gary Graffman

Rieko Aizawa: Student of Peter Serkin

"Of all lies, art is the least untrue"

- Gustave Flaubert

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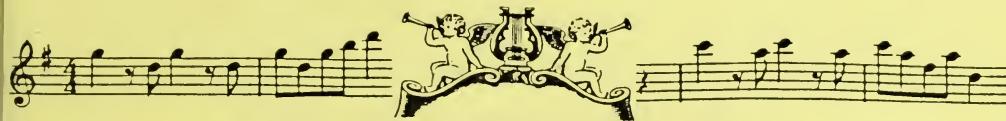
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 22 October 1993 at 8:00pm in Curtis Hall

♪Second Student Recital♪

Sonata for Bassoon and Keyboard in F minor

Georg Philipp Telemann

(1681-1767)

Andante cantabile

Allegro

Andante

Vivace

Glenn Einschlag, bassoon

Meng-Chieh Liu, piano

Concerto for Violin in F# minor, Op. 23

H. Wilhelm Ernst

"Allegro pathétique"

(1814-1865)

Allegro moderato

Judy Kang, violin

Meng-Chieh Liu, piano

♪INTERMISSION♪

Mélodie

Christoph Willibald Gluck

(transcribed by Fritz Kreisler)

(1714-1787)

Liebesleid

Fritz Kreisler

Tambourin chinois

(1875-1962)

Kreisler

Sonata in A minor for Arpeggione and Piano

Franz Schubert

Allegro moderato

(1799-1828)

Adagio

Allegretto

Jeffrey Lastrapes, cello

Heather Conner, piano

Glenn Einschlag: Student of Bernard Garfield
Meng-Chieh Liu: Staff Pianist
Judy Kang: Student of Rafael Druian
Jeffrey Lastrapes: Student of Orlando Cole
Heather Conner: Student of Eleanor Sokoloff

"In music the dignity of art seems to find supreme expression.
There is no subject-matter to be discounted."

- Goethe

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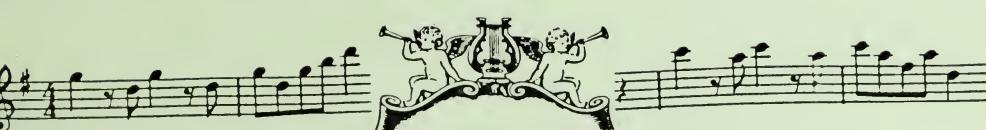
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 25 October 1993 at 8:00pm in Curtis Hall

♪Third Student Recital♪

Suite № 1, S. 996 (originally for lute)

J. S. Bach

Prélude - Allemande - Courante -

(1685-1750)

Sarabande - Bourée - Gigue

Katerina Englichova, harp

Légende for Trumpet and Piano

Georges Enesco

Lent et grave

(1881-1955)

Jack Sutte, trumpet

Meng-Chieh Liu, piano

Serenade for Flute, Violin, and Viola, Op. 25

L. v. Beethoven

1 Entrata - 2 Tempo ordinario d'un menuetto -

(1770-1827)

3 Andante con variazioni - 4 Adagio - 5 Allegro molto -

6 Allegro vivace e disinvolto

Nadine Hur, flute Steven Copes, violin

Choong-Jin Chang, viola

♪INTERMISSION♪

Concerto for Violin № 1 in D major, Op. 19

Sergey Prokofiev

Andantino (andante assai)

(1891-1953)

Scherzo (vivacissimo)

Moderato

Helen Chang, violin

Hugh Sung, piano

Katerina Englichova: Student of Marilyn Costello
Jack Sutte: Student of Frank Kaderabek
Meng-Chieh Liu: Staff Pianist
Nadine Hur: Student of Julius Baker & Jeffrey Khaner
Steven Copes: Student of Aaron Rosand
Choong-Jin Chang: Student of Joseph de Pasquale
Helen Chang: Student of Felix Galimir

Felix Galimir prepared the Beethoven

"Music has definitely reached and passed the greatest degree of dissonance and of complexity that it is practicable for it to attain . . . To achieve a more simple and melodic expression, is the inevitable direction for the musical art of the future."

- Sergey Prokofiev

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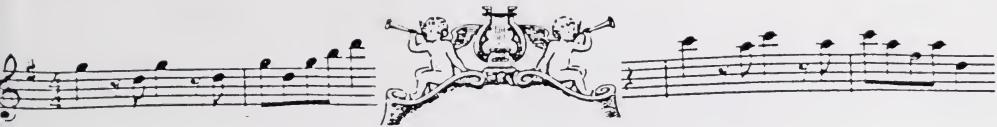
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 27 October 1993 at 8:00pm in Curtis Hall

♪Fourth Student Recital♪

Sonata in G major for Two

Flutes and Continuo, S. 1039

Adagio

Allegro ma non presto

Adagio e piano

Allegro

Johann Sebastian Bach

(1685-1750)

Nadine Hur and Demarre McGill, flutes

Paolo Bordignon, harpsichord Arash Amini, cello

Sonata for Harp

Allegretto

Lento

Perpetuum mobile

Germaine Tailleferre

(1892-1983)

Kaori Otake, harp

♪INTERMISSION♪

Piano Concerto N° 2 in Bb major, Op. 19

Allegro con brio

Adagio

Rondo: allegro molto

Ludwig van Beethoven

(1770-1827)

Ye Zhu, piano
Rieko Aizawa, 2nd piano

Nadine Hur: Student of Julius Baker & Jeffrey Khaner
Demarre McGill: Student of Julius Baker & Jeffrey Khaner
Paolo Bordignon: Organ student of John Weaver
Arash Amini: Student of David Soyer
Kaori Otake: Student of Marilyn Costello
Ye Zhu: Student of Gary Graffman
Rieko Aizawa: Student of Peter Serkin
Ford Lallerstedt prepared the Bach

"I don't choose what I compose - it chooses me."

- Gustav Mahler

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 29 October 1993 at 8:00pm in Curtis Hall

♪Fifth Student Recital♪

A Schubert Lieder Evening

Dem Unendlichen

Alison Buchanan, soprano

Gott im Frühling

Rebecca Robbins, soprano

Die junge Nonne

Courtney Durham, soprano

An die Musik

Rachel Mondanaro, soprano

Die Forelle

Misoon Kim, mezzo-soprano

Ganymed

Rachel Mondanaro

Heidenröslein

Tamara Hardesty, soprano

Nacht und Träume

Misoon Kim

Gretchen am Spinnrade

Alison Buchanan

Kriegers Ahnung

John Haley-Relyea, bass-baritone

Ihr Bild

John Haley-Relyea

Der Atlas

John Haley-Relyea

An die Nachtigall

Rebecca Robbins

Seligkeit

Rebecca Robbins

Nur wer die Sehnsucht kennt

Bavat Marom

Auf der Brück

Bavat Marom

(please turn)

Des Mädchens Klage
Bavat Marom
Lachen und Weinen
Courtney Durham
Suleika II
Tamara Hardesty
Der Musensohn
Alison Buchanan

Mikael Eliasen, piano

Alison Buchanan: Student in the Master's Degree in Opera Program
with Mikael Eliasen

Rebecca Robbins: Student of Margaret Poyner

Courtney Durham: Student of Marlena Malas

Rachel Mondanaro: Student of Margaret Poyner

Misoon Kim: Student in the Master's Degree in Opera Program
with Mikael Eliasen

Tamara Hardesty: Student in the Master's Degree in Opera Program
with Mikael Eliasen

John Haley-Relyea: Student of Edward Sambara

Bavat Marom: Student of Margaret Poyner

Franz Schubert (1797-1828)

"To sing is to love and affirm, to coast into the hearts of the people
who listen, to tell them that life is to live, that love is there,
tha nothing is a promise, but that beauty exists, and must be hunted for and found."
- Joan Baez

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 1 November 1993 at 8:00pm in Curtis Hall

♪Sixth Student Recital♪

Quintet for Woodwinds in F major, Op. 68/2

Franz Danzi

(1763-1826)

Allegro

Andante quasi allegretto

Menuetto

Allegretto

Nadine Hur, flute Alexandra Knoll, oboe
Keven Smith, clarinet Michelle Rosen, bassoon
Chi-Zong Wang, horn

Concerto Nº 5 for Violin in A major, K. 219

W. A. Mozart

(1756-1791)

Allegro aperto

Adagio

Rondeau: Tempo di menuetto

Chen Zhao, violin
Hugh Sung, piano

♪INTERMISSION♪

Sextet for Piano and Woodwind Quintet

Francis Poulenc

(1899-1963)

Allegro vivace

Divertissement

Finale

Catherine Hays, flute Lelie Resnick, oboe
Sam Caviezel, clarinet Michelle Fenton, bassoon
Tracy Clark, horn Meng-Chieh Liu, piano

Sponsored by Philadelphia Electric Company

Nadine Hur: Student of Julius Baker & Jeffrey Khaner
Alexandra Knoll: Student of Richard Woodhams
Keven Smith: Student of Donald Montanaro
Michelle Rosen: Student of Bernard Garfield
Chi-Zong Wang: Student of Myron Bloom
Chen Zhao: Student of Felix Galimir Galimir
Hugh Sung: Curtis '90
Catherine Hays: Student of Julius Baker & Jeffrey Khaner
Lelie Resnick: Student of Richard Woodhams
Sam Caviezel: Student of Donald Montanaro
Michelle Fenton: Student of Bernard Garfield
Tracy Clark: Student of Myron Bloom
Meng-Chieh Liu: Staff Pianist, Curtis '93

Donald Montanaro prepared the Danzi
Mason Jones prepared the Poulenc

A tutor who tooted a flute
Tried to teach two young tooters to toot;
Said the two to the tooter:
Is it harder to toot, or
To tutor two tooters to toot?

- Anonymous

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 3 November 1993 at 8:00pm in Curtis Hall

♪Seventh Student Recital♪

Suite Nº 2 in D minor

for Cello Alone, S. 1008

Prelude - Sarabande - Allemande -

Menuets I and II - Courante - Gigue

Johann Sebastian Bach

(1685-1750)

Alberto Parrini, cello

Sonata for Cello Alone, Op. 8 (1915)

Allegro maestoso ma appassionato

Adagio

Allegro molto vivace

Zoltán Kodály

(1882-1967)

Christopher Gauthier, cello

♪INTERMISSION♪

Concerto for Violin and Orchestra (1938/39)

Andante tranquillo

Presto capriccioso alla napolitana

Vivace

Sir William Walton

(1902-1983)

Elissa Lee Kokkonen, violin

Robert Koenig, piano

Alberto Parrini: Student of David Soyer
Christopher Gauthier: Student of Orlando Cole
Elissa Lee Kokkonen: Student of Aaron Rosand
Robert Koenig: Curtis '90

"The greatest respect an artist can pay to music is to give it life."

- Pablo Casals

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 5 November 1993 at 8:00pm in CurtisHall

♪ Eighth Student Recital ♪

Overture to *The Magic Flute*

Wolfgang Amadeus Mozart

(1756-1791)

Quintet for Winds № 2 in D minor

Giuseppe Maria Cambini

(1746-1825)

Allegro espressivo

Larghetto sostenuto ma con moto

Presto ma non tanto

Three Shanties for Woodwinds, Op. 4 (1943)

Malcolm Arnold

(b. 1921)

Elizabeth Ostling, flute Kathy Ann Lord, oboe
Gregory Raden, clarinet Glenn Einschlag, bassoon
Karen Mendoza, horn

Serenade № 10 for Flute and Harp, Op. 79

Vincent Persichetti

Larghetto - Allegro commodo - Andante gracioso -

(1915-1987)

Andante cantabile - Allegretto - Scherzando - Adagietto - Vivo

Nadine Hur, flute Katerina Englichova, harp

Piano Sonata № 4 in C minor, Op. 29

Sergey Prokofiev

Allegro molto sostenuto

(1891-1953)

Andante assai

Allegro con brio, ma non leggieri

Tamara Stefanović, piano

Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner

Kathy Ann Lord: Student of Richard Woodhams

Gregory Raden: Student of Donald Montanaro

Glenn Einschlag: Student of Bernard Garfield

Karen Mendoza: Student of Myron Bloom

Nadine Hur: Student of Julius Baker & Jeffrey Khaner

Katerina Englichova: Student of Marilyn Costello

Tamara Stefanovic: Student of Claude Frank

Anthony Gigliotti prepared the Cambini

Jeffrey Khaner prepared the Persichetti

"Alcibiades refused to learn the flute, as a sordid thing, and not becoming a free citizen; saying that to play on the lute or the harp does not in any way disfigure a man's body or face, but one is hardly to be known by the most intimate friends when playing on the flute."

- Plutarch

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE CURTIS
INSTITUTE
OF MUSIC



Faculty Recital
Joseph de Pasquale, *Viola*



Sunday, November 7, 1993
Curtis Hall
3:00 p.m.



Joseph de Pasquale, a native Philadelphian, joined The Philadelphia Orchestra as Principal Violist in 1964, at which time he also became a member of the Curtis faculty. He was graduated in 1942 from The Curtis Institute of Music, where he studied with Louis Bailly, Max Aronoff and William Primrose. He also prizes his association with Jascha Heifetz and Gregor Piatigorsky, with whom he recorded.

Mr. de Pasquale joined the Boston Symphony Orchestra in 1947 as Principal Violist. During his Boston tenure, he premiered a concerto composed for him by Walter Piston and gave the first Boston performances of concertos by Walton and Milhaud. He appears as soloist frequently with The Philadelphia Orchestra, and he has made numerous appearances as soloist with other orchestras, both here and abroad. In addition to his responsibilities with The Philadelphia Orchestra and The Curtis Institute of Music, Mr. de Pasquale is a member of the de Pasquale String Quartet.

Angelin Chang is a first-prize winner and graduate of the Conservatoire National de Paris, where she studied with Mme. Messiaen. She received her Master of Music degree from Indiana University School of Music in Bloomington, Indiana, and is currently in the doctoral program at The Peabody Institute of Music.



The Curtis Institute of Music

Gary Graffman, Director

SEVENTIETH SEASON 1993/94

Faculty Recital

Joseph de Pasquale, Viola
Angelin Chang, Piano

Romance for Viola and Piano, Op. 85

MAX BRUCH

Sonata for Viola and Piano

GEORGE ROCHBERG

Allegro moderato

Adagio lamentoso

Fantasia: Epilogue

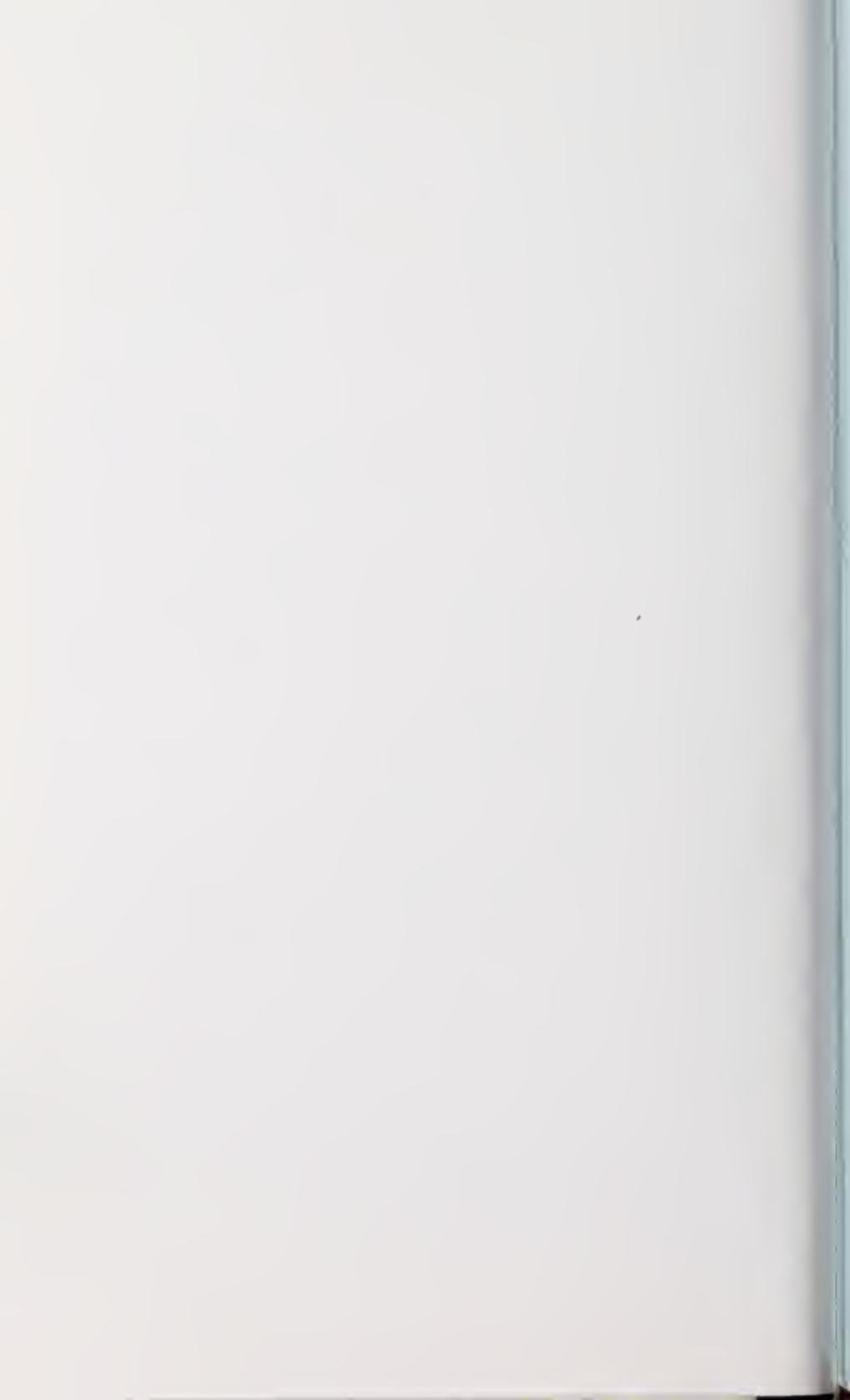
— INTERMISSION —

Theme and Variations for Viola and Piano

ALAN SHULMAN

Theme — 7 Variations — Finale (chorale) —

Postlude (moderato tranquillo)





THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkooff Memorial Concert Series

Monday 8 November 1993 at 8:00pm in Curtis Hall

♪Ninth Student Recital♪

Encounters II for Solo Tuba

William Kraft

(b. 1925)

Two Songs for Tuba and Piano

Robert Spillman

(b. 1936)

Andante - Allegro - Andante

Allegro

Eric Bubacz, tuba
Koji Attwood, piano

Concerto for Trumpet and Bassoon (1949)

Paul Hindemith

(1895-1963)

Allegro spirituoso

Molto adagio

Vivace

Jack Sutte, trumpet Glenn Einschlag, bassoon
Rieko Aizawa, piano

♪INTERMISSION♪

Two Songs

Jonathan Holland

(b. 1974)

Tears

Lie Still, Sleep Be Calmed

Tamara Hardesty, soprano
Donald St. Pierre, piano

Piano Concerto № 2 in F major, Op. 102 (1957)

Dmitri Shostakovich

(1906-1975)

Allegro

Andante

Allegro

Ignat Solzhenitsyn, piano
Meng-Chieh Liu, 2nd piano

Sponsored by Rohm and Haas Company

Eric Bubacz: Student of Paul Krzywicki
Koji Attwood: Student of Seymour Lipkin
Jack Sutte: Student of Frank Kaderabek
Glenn Einschlag: Student of Bernard Garfield
Rieko Aizawa: Student of Peter Serkin
Tamara Hardesty: Student in the Master's Degree in Opera Program
with Mikael Eliasen
Donald St. Pierre: Opera Coach
Ignat Solzhenitsyn: Student of Gary Graffman
Meng-Chieh Liu: Staff Pianist, Curtis '93

"God must have loved common chords - he made so many of them."

- T. Wendell Fetvedt

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 10 November 1993 at 8:00pm in Curtis Hall

♪Tenth Student Recital♪

Ständchen

Franz Schubert

(1797-1828)

Rondo for Lifey (1950)

Leonard Bernstein

(1918-1990)

Jason Gamar, trumpet

Amy I-Lin Cheng, piano

Sonata in A major for Violin and Piano, Op. 13

Gabriel Fauré

(1845-1924)

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

Dennis Kim, violin

Hugh Sung, piano

Sonata N° 1 in D minor, for Cello and Piano (1915)

Claude Debussy

(1862-1918)

Prologue: lent

Moderément animé

Sérénade et finale

Pitnarry Shin, cello

Tamara Stefanović, piano

Jason Gamar: Student of Frank Kaderabek
Amy I-Lin Cheng: Student of Claude Frank
Dennis Kim: Student of Jaime Laredo & Yumi Nihamiya Scott
Hugh Sung: Curtis'90
Pitnarry Shin: Student of David Soyer
Tamara Stefanović: Student of Claude Frank

O Music

In your depths we deposit our hearts and souls.
Thou hast taught us to see with our ears
And hear with our hearts.

- Kahlil Gibran

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The Curtis Institute
of Music
Opera Theatre

Bellini's

I Capuleti e i Montecchi

November 11, 1993

Centennial Hall

at

The Haverford School

8:00 p.m.

THE CURTIS
OPERA
THEATRE

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers the degree of Master of Music in opera and in accompanying.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, 40 alumni of The Curtis Institute have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932. This tradition of operatic excellence has continued in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Kevin Short, Gianna Rolandi, Michael Schade, Katherine Ciesinski and Vinson Cole.

The Symphony Orchestra of The Curtis Institute of Music is composed of 10 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, Artistic Director of The Philadelphia Singers; and renowned visiting conductors, the ensemble gives several free concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, Riccardo Muti, André Previn, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras where Curtis-trained players occupy almost 30% of the principal desks.

Vocal Studies Department

<i>Head of Department</i>	Mikael Eliasen
<i>Administrator</i>	Ralph Batman

<i>Opera Coach</i>	Susan S. Ashbaker
<i>Make-up</i>	Marciem Bazell
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera</i>	Wayne Conner
<i>Diction</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Stagecraft</i>	Rhoda Levine
<i>Voice Coach</i>	David Lofton
<i>Voice Teacher</i>	Marlena Kleinman Malas
<i>Opera Coach</i>	Susan Nowicki
<i>Principal Opera Coach</i>	Danielle Orlando
<i>Voice Teacher</i>	Margaret Poyner
<i>Opera Coach</i>	Donald St. Pierre
<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

The Curtis Opera Theatre

presents

Vincenzo Bellini's

I Capuleti e i Montecchi

Based on Renaissance versions of the beloved Romeo and Juliet story, this opera is filled with some of the most melodious and lyric music of the *bel canto* style. The opera will be performed in a concert setting and will feature members of The Curtis Opera Theatre, The Curtis Symphony Orchestra, and the men of The Philadelphia Singers. The performance will be sung in Italian, with English libretto available.

David Hayes, conductor

Thursday, November 11

8:00 p.m.

Centennial Hall at The Haverford School

Haverford, PA

Free Parking Available

TICKETS: \$15

YES, I want to attend *I Capuleti e i Montecchi*

Please send _____ tickets at \$15 each = \$ _____

Make your checks payable to The Curtis Institute of Music and mail with a stamped, self-addressed envelope to:

The Ticket Office
The Curtis Institute of Music
1726 Locust Street
Philadelphia, PA 19103

For Further Information Call: 215-893-7902



The Curtis Institute of Music
Opera Theatre
presents

I Capuleti e i Montecchi

Music by
Vincenzo Bellini

Libretto by
Felice Romani



<i>Conductor</i>	David Hayes
<i>Musical Preparation</i>	Danielle Orlando
<i>Assistant to Mr. Hayes</i>	Susan S. Ashbaker
	Rossen Milanov

Thursday, November 11, 1993
8:00 p.m.
Centennial Hall — The Haverford School

The Curtis Opera Theatre
and
The Symphony Orchestra of The Curtis Institute of Music
and
The Men of The Philadelphia Singers



Special thanks to The Edwin B. Garrigues Foundation and the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund for their generous support helping to train our singers in The Curtis Opera and Voice Programs.

The Curtis Institute of Music
Gary Graffman, Director

I Capuleti e i Montecchi

Cast

Capellio	Eric Owens	Tebaldo	Juan Diego Florez
Giulietta	Christina Bouras	Lorenzo	Nikola Mijailovic
Romeo	Maria Wood		

Chorus

The Men of The Philadelphia Singers

David Hayes, Artistic Director

Tenors:

Eric Ashcraft
Kyle Burke
Walton Carson
William Tyler Clark
John Demler
Paulo Faustini
Michael Magiera
David Price

Basses:

David Baney
Gregory Cantwell
Keith Crawford
Phillip Lohmeier
Michael Mulder
Franklin Phillips
Thomas Studebaker

Synopsis

Act I

Scene One: ('Parte prima') A gallery in the Capuleti palace

Verona has long been plagued by the feud between the Capuleti and Montecchi clan. Capellio, head of the Capuleti family, has summoned his followers to his side, and urges them to continue fighting valiantly against their enemies, who are led by the hate Romeo, his son's murderer. The Guelph faction is headed by Tebaldo, whom Capellio decides his daughter Giulietta will marry, partly as a means to bolster his own political power. Only Lorenzo, the Capuleti's physician, is opposed to his plans, for he is aware that Giulietta is engaged in a secret and passionate love affair with Romeo Montecchi. But Lorenzo's words fall on deaf ears, and he is ordered to tell Giulietta of her father's decision. At that moment a young nobleman enters, followed by a group of soldiers, and announces that he is an ambassador of peace acting on behalf of the Montecchi, who want to put an end to the long civil war. The envoy is none other than Romeo, who has returned to Verona in secret. Unrecognized by his foes, he seeks to persuade Capellio that by granting his daughter's hand in marriage to Romeo, peace will at last be restored to the strife-torn city. But the Capuleti firmly refuse his offer, vowing that the bloodshed will continue.

Scene Two: A room in Giulietta's apartment

In her chamber, Giulietta is in utter despair. Lorenzo has informed her of her father's wishes, and she wistfully thinks about her exiled lover Romeo, whom she supposes to be far away. Lorenzo cautiously reveals that Romeo has returned to Verona in order to see her. Romeo slips into the room through a secret door and flings himself into Giulietta's arms. When he learns of Giulietta's fate, he suggests that they should elope, but Giulietta is reluctant to neglect her filial duties and instead implores Romeo to save himself. Romeo is undecided, but, finally convinced by her words, takes his leave. Giulietta sadly watches him depart.

Scene Three: ('Parte seconda') A courtyard in Capellio's palace

In the Capuleti palace, preparations for Giulietta and Tebaldo's wedding have been completed, and the guests are starting to arrive. Romeo is mingling in the crowd and, though in disguise, he is recognized by Lorenzo, who advises him to leave Verona, assuring that he will take care of Giulietta. Romeo refuses, announcing that, assisted by his band of loyal followers—who are also camouflaged as Guelphs—he will prevent the marriage from taking place. With a rattle of swords, several armed Montecchi set upon a group of Capuleti soldiers. When the fracas has died down, Giulietta appears in her wedding gown. She is unable to conceal her delight that the ceremony has been postponed, and expresses her concern for Romeo, who once again begs her to follow him. Just as they are about to flee, Capellio and Tebaldo arrive. Romeo reveals his identity, and only through the intervention of his supporters does he manage to escape with his wrath.

20-Minute Intermission

Act II

Scene One: ('Parte terze') An apartment in Capellio's palace

Giulietta's apartments. Violent skirmishes have once more broken out between the factions, and Giulietta anxiously awaits news from the faithful Lorenzo. He informs her that Romeo is safe, but adds that the wedding, which had been postponed after the recent tragic events, will take place on the following day. If, however, she obeys his instructions, she will be able to avoid the marriage. She is to drink a mysterious potion which will send her into such a long and deep sleep that everyone will believe her dead. Lorenzo will tell Romeo of the plan, and when she awakens her lover will be at her side. After a moment's hesitation, Giulietta agrees and swallows the drug. At that moment, Capellio returns and, although troubled by his daughter's harrowed features, he tells her to prepare for the ceremony. As Giulietta walks away, leaning against Lorenzo and asking for her father's forgiveness, old Capuleti's suspicions are aroused. He orders his men to call Tebaldo at once and to keep a close watch on Lorenzo, who is permitted to speak to one and must remain in the palace.

Scene Two: A deserted place near Capellio's palace

A street in Verona. Romeo is alarmed that he has received no news of Giulietta and sends for Lorenzo, the only person who can set his mind at rest. Hovering around the Capuleti palace, he encounters Tebaldo. The two rivals challenge each other to a duel but are stopped short by the sound of wailing voices. A funeral cortege passes by, taking Giulietta to her tomb. For a moment, the two men are dumbstruck. Then they both hurl their swords to the ground and declare themselves to be responsible for her death.

Scene Three: ('Parte quarta') At the tombs of the Capuleti

Two torches cast a dim glow in the dark crypt where Giulietta lies. Romeo has come to say his final adieu and dismisses his friends, telling them that he wishes to grieve alone. Inside the tomb, he bends to kiss Giulietta's face. Then he swiftly drinks a vial of poison and waits for death to come. At that moment, Giulietta wakes up and, seeing Romeo, has no doubt that all has gone according to Lorenzo's plans. Her hopes soon fade, and the two lovers realize that fate is irrevocably against them. Giulietta listens to Romeo's last words of endearment before collapsing across his body, lifeless.

Biography

David Hayes, a member of the Curtis faculty since 1990, is the Artistic Director of The Philadelphia Singers. During the 1991-92 season, Mr. Hayes prepared the Philadelphia Singers Chorale for performances of Rossini's *Stabat Mater* with Riccardo Muti and the Philadelphia Orchestra. Mr. Hayes has appeared as guest conductor with orchestras here and in Europe. In addition he has conducted a number of Curtis productions including Brook's/Bizet's *La Tragédie de Carmen* and the 1989 Philadelphia premiere of Viktor Ullmann's *The Emperor of Atlantis*, which had its Czechoslovakian premiere the same year under the direction of Mr. Hayes with The European Center for Opera and Vocal Art (ECOV). In 1992 he returned to Prague, conducting the ECOV production of Rossini's *Il viaggio a Reims* with the Warsaw Philharmonic Orchestra. Mr. Hayes, who studied conducting at Curtis with Otto-Werner Mueller and at the Pierre Monteux School with Charles Bruck, is a graduate of The Curtis Institute of Music and the University of Hartford.



Would you like to hear free recitals by Curtis students?

Please join us almost any Monday, Wednesday or Friday evening during the school year, when Curtis students perform varied programs of solo and chamber music. The free recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, please call 215-893-5261.

Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available at the Friends of Curtis table in the lobby. You can also be added to the mailing list by calling 215-893-5279 during business hours.

The Friends of Curtis

There are 157 young musicians of exceptional talent training for careers as performing artists at The Curtis Institute of Music. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that plays an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.

The Pew Charitable Trusts Award Challenge Grant

The Pew Charitable Trusts have awarded The Curtis Institute of Music a two-year \$200,000 matching grant, which Curtis must match on a two-to-one basis. Your gift to The Curtis Institute of Music now goes twice as far and will greatly help Curtis in reaching its match. We are deeply grateful to all our individual supporters for their continued annual giving support and membership in The Friends of Curtis.

The Symphony Orchestra of The Curtis Institute of Music

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am M. Hollis, Jr.
ipal Chair*

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s Family Principal Chair*

S. & James L. Knight

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B. Hollis Principal Chair*

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on Choi

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eon Song

Double Basses

Hollis Family Principal Chair*

Charles Barr

Burke Shaw

Flutes

Dr. Andrea M. Baldeck
Principal Chair*

Demarre McGill

Elizabeth Ostling

Oboes

Dr. W. Stephen Croddy
Principal Chair*

Alexandra Knoll

Ji Min Lee

Clarinets

Hollis Family Principal Chair*

Michael Bepko

Keven Smith

Bassoons

Hollis Family Principal Chair*

Michelle Fenton

Martin Garcia

Horns

William M. Hollis Principal
Chair*

Mr. & Mrs. Shaun F. O'Malley
Chair

Tracy Clark

Paul LaFollette

Carey Potts

Chi-Zong Wang

Trumpets

Hollis Family Principal Chair*

Paul Jeffrey

Joshua Whitehouse

Trombones

Dr. Luther W. Brady Principal
Chair*

W. Barry McCommon

James Nova

Jonathan Rosenberg

Tuba

Dr. Bong S. Lee Principal Chair*

Eric Bubacz

Percussion

Hollis Family Principal Chair*

Anthony Lafargue

Ryan Leveille

David Paroby

William Wozniak

Harps

Croddy Family Principal Chair*

Ines Hur

Administrator

Richard Zuch

Orchestra Library

Assistant

Paul Jacob Bryan

**Concertmaster

*The players in each section, including principals, may rotate for each composition.

The Curtis Institute of Music

1993-94 Remaining Opera and Orchestra Concerts

The Coronation of Poppea
December 7, 8, 9, 11 & 12 at 7:30 pm
The Curtis Opera Studio
Tickets: \$15



American Musical Scenes
February 17, 18, 19 & 20 at 8:00 pm
The Curtis Opera Studio
Tickets: \$15



The Symphony Orchestra of The Curtis Institute of Music
Otto-Werner Mueller, conductor; Ilana Davidson, soprano; Ruby Philogene, mezzo-soprano; The Philadelphia Singers Chorale, David Hayes, Artistic Director
February 24 at 8:00 p.m.; Academy of Music
MAHLER'S Symphony No. 2, *The Resurrection*
Tickets: \$16, \$13, \$11, \$4; Amphitheatre: FREE (Tickets Required)



The Symphony Orchestra of The Curtis Institute of Music
André Previn, conductor; Young Uck Kim, violin
April 10 at 8:00 p.m.; Academy of Music
RAVEL *Le Tombeau de Couperin*
MOZART Violin Concerto in G major, K. 216
SHOSTAKOVICH Symphony No. 5
Tickets: \$16, \$13, \$11, \$4; Amphitheatre: FREE (Tickets Required)



The Marriage of Figaro
In Italian with English Supertitles
April 28 & 30 at 7:30 pm
Centennial Hall at The Haverford School
Tickets: \$15



FOR INFORMATION CALL: 215-893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 12 November 1993 at 8:00pm in Curtis Hall

♪Eleventh Student Recital♪

Prélude à l'après-midi d'un faune

Claude Debussy

(1862-1918)

Ballade for Flute and Piano

Frank Martin

(1890-1974)

Nadine Hur, flute
Meng-Chieh Liu, piano

Quintet for Woodwinds in G minor, Op. 56/2

Franz Danzi

Allegretto

(1763-1826)

Andante

Menuett and Trio

Allegro

Elizabeth Ostling, flute Kathy Ann Lord, oboe
Gregory Raden, clarinet Glenn Einschlag, bassoon
Karen Mendoza, horn

♪INTERMISSION♪

Concerto for Doublebass in D major

Karl Ditters von Dittersdorf

Allegro moderato

(1739-1799)

Adagio

Allegro

Heather Miller, doublebass
Kamel Boutros, piano

Sonata for Cello and Piano

Dmitri Shostakovich

in D minor, Op. 40 (1934)

(1906-1975)

Allegro ma non troppo - Largo

Allegro

Largo

Allegro

Arash Amini, cello
Heather Conner, piano

Nadine Hur: Student of Julius Baker & Jeffrey Khaner
Meng-Chieh Liu: Staff Pianist, Curtis '93
Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner
Kathy Ann Lord: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
Glenn Einschlag: Student of Bernard Garfield
Karen Mendoza: Student of Myron Bloom
Arash Amini: Student of David Soyer
Heather Conner: Student of Eleanor Sokoloff
Heather Miller: Student of Roger Scott
Kamel Boutros: Student in the Opera Master's Degree Program
with Mikael Eliasen

Anthony Gigliotti prepared the Danzi

People who make music together cannot be enemies - at least not while the music lasts.
- Paul Hindemith

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE CURTIS
INSTITUTE
OF MUSIC



Ned Rorem
70th Birthday
Concert



November 14, 1993
Curtis Hall
3:00 p.m.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

S E V E N T I E T H S E A S O N 1 9 9 3 / 9 4



Ned Rorem (Composition '44)

Words and music are inextricably linked for Ned Rorem. *Time Magazine* has called him "the world's best composer of art songs," yet his musical and literary ventures extend far beyond this specialized field. Rorem has composed three symphonies, four piano concertos and an array of other orchestral works, music for numerous combinations of chamber forces, six operas, choral works of every description, ballets and other music for the theater and literally hundreds of songs and cycles. He is the author of 12 books, including five volumes of diaries and collections of lectures and criticism.

Born in Richmond, Indiana, on October 23, 1923, Rorem early moved to Chicago with his family. At seventeen he entered the Music School of Northwestern University, and two years later he entered The Curtis Institute of Music. He then studied composition under Bernard Wagenaar at Juilliard. In New York he worked as Virgil Thomson's copyist in return for \$20 a week and orchestration lessons. During the summers of 1946 and 1947 he studied on a fellowship at the Berkshire Music Center in Tanglewood.

In 1949 Mr. Rorem moved to France, where he lived until 1958. His years as a young composer among the leading figures of the artistic and social milieu of post-war Europe are described in *The Paris Diary of Ned Rorem*. Mr. Rorem, who joined the Curtis faculty in 1980, currently lives in New York City.

Throughout his career, Mr. Rorem has received numerous commissions. He has been the recipient of a Fulbright Fellowship, a Guggenheim Fellowship and an award from the National Institute of Arts and Letters. He received the ASCAP-Deems Taylor Award in 1971, 1975 and in 1992. His suite, *Air Music*, won the 1976 Pulitzer Prize in Music. Virtually every leading conductor has performed his music; most recently in Philadelphia Mr. Rorem's *Eagles*, conducted by Wolfgang Sawallisch, opened The Philadelphia Orchestra's current season.



Ned Rorem 70th Birthday Concert

Reminiscences on Cocteau and Comments on *Eleven Studies* by Mr. Rorem

Eleven Studies for Eleven Players

NED ROREM

1 Prelude	7 In Memory of My Feelings
2 Allegretto	8 Fugato
3 Bird Call	9 Elegy
4 The Diary	10 Presto
5 Contest	11 Epilogue
6 Invention for Battery	

Elizabeth Ostling, flute
Kathy Lord, oboe
Gregory Raden, clarinet
Jack Sutte, trumpet
Anthony Lafargue &
Ryan Leveille, percussion

Steven Copes, violin
Choong-Jin Chang, viola
Jeffrey Lastrapes, cello
Katerina Englichova, harp
Reiko Uchida, piano
Rossen Milanov, conductor

Anna La Bonne

ROREM

Rinat Shaham, soprano
Mikael Eliasen, piano

War Scenes

ROREM

A Night Battle
Specimen Case
An Incident
Inauguration Ball
The Real War Will Never Get in the Books
Edward Christopher, baritone
Ned Rorem, piano

The Curtis Institute of Music thanks L'Alliance Française de Philadelphie,
Danièle Thomas-Easton, President, for its generous support of this recital.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 15 November 1993 at 8:00pm

♪Twelfth Student Recital♪

Partita for Wind Quintet

Irving Fine

Introduction & Theme

(1914-1962)

Variation

Interlude

Gigue

Coda

Elizabeth Ostling, flute Kathy Ann Lord, oboe

Gregory Raden, clarinet Glenn Einschlag, bassoon

Karen Mendoza, horn

Symphonie concertante, op. 125

Sergey Prokofiev

Andante

(1891-1953)

Allegro giusto

Andante con moto

Reynard Rott, cello

Molly Kiser, piano

♪INTERMISSION♪

Dichterliebe, Op. 48

Robert Schumann

1 Im wunderschönen Monat Mai . . .

(1810-1856)

2 Aus meinen Tränen spriessen . . .

3 Die Rose, die Lilie, die Taube . . .

4 Wenn ich in deinen Augen seh' . . .

5 Ich will meine Seele tauchen . . .

6 Im Rhein, im heiligen Strom . . .

7 Ich grolle nicht . . .

8 Und wüssten's die Blume . . .

9 Das ist ein Flöten und Geigen . . .

10 Hör ich das Liedchen klingen . . .

11 Ein Jüngling liebt ein Mädchen . . .

12 Am leuchtenden Sommermorgen . . .

13 Ich hab' im Traum geweinet . . .

14 Allnächtlich im Traume . . .

15 Aus alten Märchen . . .

16 Die alten, bösen Lieder . . .

Ted Christopher, baritone

Mikael Eliasen, piano

Sponsored by ADVANTA Corporation

Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner
Kathy Ann Lord: Student of Richard Woodhams
Gregory Raden: Student of Donald Montanaro
Glenn Einschlag: Student of Bernard Garfield
Karen Mendoza: Student of Myron Bloom
Reynard Rott: Student of Orlando Cole
Molly Kiser: Student of Peter Serkin
Ted Christopher: Student of Marlena Malas
Mikael Eliasen: Head of Vocal Studies Department

"Sweeter is your singing to the ear than honey to the lip."

- Theocritus (c. 270 B.C.)

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 17 November 1993 at 8:00pm in Curtis Hall

♪Thirteenth Student Recital♪

Kol Nidrei, Op. 47

Max Bruch

(1838-1920)

Burke Shaw, doublebass

Kamel Boutros, piano

Sonata in A minor for Solo Flute, S. 1013

Johann Sebastian Bach

Allemande - Corrente - Sarabande - Bourée anglaise

(1685-1750)

Elizabeth Ostling, flute

Sonatine en Trio

Maurice Ravel

(Transcription by Carlos Salzedo)

(1875-1937)

Modéré

Mouvement de menuet

Animé

Catherine Hays, flute Alberto Parrini, cello

Katerina Englichova, harp

♪INTERMISSION♪

Impromptu in Bb major, D. 935

Franz Schubert

(1797-1828)

Prelude in G major, Op. 32/5

Sergey Rachmaninoff

Prelude in G# minor, Op. 32/11

(1873-1943)

Prelude in A minor, Op. 32/8

Heather Conner, piano

Burke Shaw: Student of Roger Scott
Kamel Boutros: Student in the Opera Master's Degree Program
with Mikael Eliasen
Elizabeth Ostling: Student of Julius Baker & Jeffrey Khaner
Catherine Hays: Student of Julius Baker & Jeffrey Khaner
Alberto Parrini: Student of David Soyer
Katerina Englichova: Student of Marilyn Costello
Heather Conner: Student of Eleanor Sokoloff

Jeffrey Khaner prepared the Ravel

Piano, n. A parlor utensil for subduing the impenitent visitor. It is
operated by depressing the keys of the machine and the spirits of the audience.
- Ambrose Bierce

Respectg the pianoforte! It gives a person single command over something complete: in its
ability to go from very soft to very loud in one and the same register
it excels all other instruments. The trumpet can blare, but not sigh; the flute
is contrary; the pianoforte can do both. Its range embraces the highest
and lowest practicable notes. Respect the pianoforte!

- Ferruccio Busoni

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Howard Kornblum, Director of Concert Division

The Curtis Institute of Music

Gary Graffman, *Director*

SEVENTIETH SEASON 1993/94

The Chamber Orchestra of the Curtis Institute

Curtis Hall
Friday evening, November 19, 1993 at 8:00

The Chamber Orchestra of the Curtis Institute
Friday evening, November 19, 1993

Ford Lallerstedt, Director

I

GIUSEPPE VERDI
(1813-1901)

Overture to *La Forza del
Destino*

II

RICHARD WAGNER
(1813- 1883)

Siegfried Idyll

III

PETER ILYITCH TCHAIKOVSKY
(1840-1893)

Serenade for Strings, Opus 48

Pezzo in forma di sonatina
Andante non troppo -
Allegro moderato

*Valse: Moderato (Tempo di
valse)*

Elégie: Larghetto elegiaco

Finale (Tema russo): Andante -
Allegro con spirito

INTERMISSION

IV

BÉLA BARTÓK
(1881-1945)

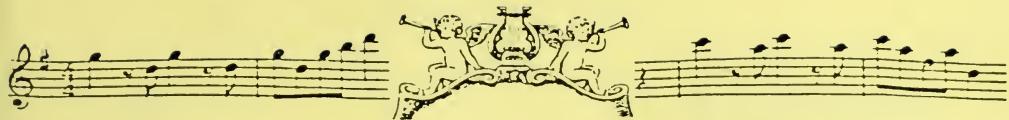
Music for Strings, Percussion and
Celesta

Andante tranquillo

Allegro

Adagio

Allegro molto



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Saturday 20 November 1993 at 8:00pm in Curtis Hall

♪Fourteenth Student Recital♪

The Vocal Studies Department presents an Evening in Russian .

Poet's Echo, Op. 76

Benjamin Britten

1 Echo 2 My Heart . . . 3 Angel

(1913-1976)

4 The Nightingale and the Rose 5 Epigram

6 Lines written during a sleepless night

Coleen Gaetano, soprano

(Dedication: 'For Galya and Slava')

(First performed on 2 December 1965 by
Galina Vishnevskaya and Mstislav Rostropovich)

Act 1 aria from *lolanne*

Pyotr Ilich Tchaikovsky

(1840-1893)

Alison Buchanan, soprano

Don Juan's Serenade, Op. 38/1

Tchaikovsky

John Haly-Relyea, bass-baritone

Pilgrim's Song

Tchaikovsky

John Haly-Relyea

Duet from *Pique Dame*

Tchaikovsky

Coleen Gaetano, soprano Bavar Marom, soprano

Pauline's aria from *Pique Dame*

Tchaikovsky

Bavar Marom

Hymn to the Sun from *Le Coq d'or*

Nikolai Rimsky-Korsakov

(1844-1908)

Christina Bouras, soprano

(please turn)

In the Silent Night, Op. 4/3
The Soldier's Wife, Op. 8/4
O, Do Not Grieve! Op. 14/8

Sergey Rachmaninoff
(1873-1943)

Rachel Mondanaro, soprano

Songs and Dances of Death
Trepak
Death's Lullaby
Death's Serenade
Field-Marshal Death

Modeste Mussorgsky
(1839-1881)

Eric J. Owens, bass

Coleen Gaetano: Student in the Opera Master's Degree Program
with Mikael Eliasen
Alison Buchanan: Student in the Opera Master's Degree Program
with Mikael Eliasen
John Haly-Relyea: Student of Edward Sambara
Bavat Marom: Student of Joan Patenaude-Yarnell
Christina Bouras: Student in the Opera Master's Degree Program
with Mikael Eliasen
Rachel Mondanaro: Student of Margaret Poyner
Eric J. Owens: Student in the Opera Master's Degree Program
with Mikael Eliasen

Vocal coach: Galina Vishnevskaya
Musical preparation and pianist: Susan Nowicki
Diction coach: Coleen Gaetano

"Do not commit your poems to pages alone.
Sing them, I pray you."

- Virgil's *Aeneid*

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1993-1994

THE CURTIS INSTITUTE OF MUSIC

AND

THE ALUMNI SOCIETY OF GREATER PHILADELPHIA

Alumni
Recital Series

Abbey Simon

Piano

Sunday, November 21
3:00 p.m.

CURTIS HALL
1726 LOCUST STREET • PHILADELPHIA, PA

Alumni Recital Series

Abbey Simon

Piano

KREISLERIANA, OP. 16

ROBERT SCHUMANN

1. ÄUSSERST BEWEGT
2. SEHR INNIG UND NICHT ZU RASCH
INTERMEZZO I: SEHR LEBHAFT
INTERMEZZO II: ETWAS BEWEGTER
3. SEHR AUFGEREGT
4. SEHR LANGSAM
5. SEHR LEBHAFT
6. SEHR LANGSAM
7. SEHR RASCH
8. SCHNELL UND SPIELEND

SONATA NO. 3 IN B MINOR, OP. 58

FREDERIC CHOPIN

ALLEGRO MAESTOSO
SCHERZO: MOLTO VIVACE
LARGO
FINALE: PRESTO, NON TANTO

INTERMISSION

GASPARD DE LA NUIT: THREE POEMS FOR PIANO AFTER ALOYSIUS BERTRAND

MAURICE RAVEL

ONDINE
LE GIBET
SCARBO

TOCCATA, OP. 11

SERGEI PROKOFIEV

THE CURTIS INSTITUTE OF MUSIC
GARY GRAFFMAN, DIRECTOR

ABBEY SIMON, a 1939 graduate of The Curtis Institute of Music, has been described by *The New York Times* as "a supervirtuoso." Throughout his 50-year career, Mr. Simon has performed countless recitals and has appeared as soloist with all the world's major orchestras. Upon graduation from The Curtis Institute of Music, where he studied with David Saperton, Mr. Simon won the Naumburg Award, the first of many prestigious awards he has received throughout the years. He performs annually at Carnegie Hall and is one of the most recorded classical artists of all time. His discography includes releases on the Philips, EMI and Vox/Turnabout labels, and he is currently in the process of recording the complete Chopin repertoire, a project that will encompass a total of 20 disks. Mr. Simon is now so closely associated with the music of Frederic Chopin that the International Chopin Society invited him to be the only guest artist at its recent benefit concert in New York, which was followed by a performance at the Kennedy Center in Washington, D.C.

The Alumni Recital Series Benefactors

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*The Curtis Institute of Music sincerely thanks our benefactors
for their additional support of the Alumni Recital Series.*

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Caroline Coade

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Fanabel Kremens
Alan Morrison
Richard Shapp
Sandra Swanson

The Curtis Alumni Society of Greater Philadelphia is composed of Curtis alumni who live and/or work in the Greater Delaware Valley.

For eight seasons, it has presented a distinguished concert series that features Curtis alumni and faculty members, who donate their services.

The proceeds from the Recital Series are used to benefit current students directly. Each year, members of the Society work with Curtis' Director to decide how proceeds from the Recital Series can be most beneficial to the students. In recent years, contributions from the Recital Series have been made toward teaching-studio (the Vengerova Room) and practice-room renovations, the student audition travel fund, educational supplies and student living expenses.

Remaining Concerts of the 1993/94 Alumni Recital Series

The Muir String Quartet with Meng-Chieh Liu, Piano

Sunday, January 30
8:00 p.m.

Laura Park, Violin
Charles Abramovic, Piano
Sunday, March 20
3:00 p.m.

Vinson Cole, Tenor
Wednesday, April 6
8:00 p.m.

For ticket information, please call 215-893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 22 November 1993 at 8:00pm in Curtis Hall

♪ Fifteenth Student Recital ♪

Sonata for Violin and Piano
in G minor, ("The Devil's Trill")

Gluseppe Tartini
(1692-1770)

Larghetto

Allegro energico

Grave

Allegro assai

Liza Kerob, violin
Molly Kiser, piano

Sonata N° 1 for Flute and Piano (1945)

Bohuslav Martinů
(1890-1959)

Allegro moderato

Adagio

Allegro poco moderato

Catherine Hays, flute
Louis Menendez, piano

♪ INTERMISSION ♪

Quartet in C major, K. 465 ("Dissonant")

Wolfgang Amadeus Mozart
(1756-1791)

Adagio

Andante cantabile

Menuetto

Molto allegro

Hilary Hahn, violin Elita Kang, violin
Hui Liu, viola Margaret Tobola, cello

Sponsored by ARCO Chemical Company

Liza Kerob: Student of Aaron Rosand
Molly Kiser: Student of Peter Serkin
Catherine Hays: Student of Julius Baker & Jeffrey Khaner
Louis Menendez: Staff Pianist
Hilary Hahn: Student of Jascha Brodsky
Elita Kang: Student of Yumi Ninomiya Scott
Hui Liu: Student of Michael Tree
Margaret Tobola: Student of David Soyer

Felix Galimir prepared the Mozart

"I am love with Mozart like a young girl. Immortal Mozart! I owe
you everything; it is thanks to you that I lost my reason, that my soul
was awestruck in the very depths of my being . . .

I have you to thank that I did not die without having loved."

- Sören Kierkegaard

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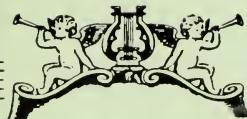
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 29 November 1993 at 8:00pm in Curtis Hall

♪Sixteenth Student Recital♪

Pièces espagnoles

Manuel de Falla

(1876-1946)

Aragonesa

Cubana

Montañesa

Andaluza

Meng-Chieh Liu, piano

Suite of Popular Spanish Songs

Falla

(transcribed for the violin by Paul Kochanski)

1 El paño moruna 2 Nana 3 Canción

4 Polo 5 Asturiana 6 Jota

Maureen Nelson, violin

Meng-Chieh Liu, piano

Fantasia bética

Falla

Pei-Yao Wang, piano

♪INTERMISSION♪

Canciones españolas classicas

Fernand Obradors

(b. 1903)

1 La mi sola Laureola 2 Al amor

3 Corazon, porque pasais 4 Con amores

5 Del cabello mas util 6 Chiquitita la Novia

Rachel Mondanaro, mezzo-soprano

Meng-Chieh Liu, piano

Iberia, Book I

Isaac Albéniz

Evocacion

(1860-1909)

El Puerto

Fête-Dieu á Seville

Meng-Chieh Liu, piano

Sponsored by CIGNA Foundation

Meng-Chieh Liu: Staff Pianist, Curtis '93
Maureen Nelson: Student of Yumi Ninomiya Scott
Pei-Yao Wang: Student of Gary Graffman
Rachel Mondanaro: Student of Margaret Poyner

"Music is feeling, then, not sound."

- Wallace Stevens

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 1 December 1993 at 8:00pm in Curtis Hall

♪Seventeenth Student Recital♪

Five Bagatelles

Gerald Finzi

Prelude - Romance - Carol - Forlana - Fughetta

(1901-1956)

Sam Caviezel, clarinet Amy I-Lin Cheng, piano

Sonata for Piano and Viola in F minor, Op. 120/1

Johannes Brahms

Allegro appassionato

(1833-1897)

Andante un poco adagio

Allegretto grazioso

Vivace

Vinciane Béranger, viola Meng-Chieh Liu, piano

♪INTERMISSION♪

Concerto for Doublebass and Piano in F# minor, Op. 3

Serge Koussevitzky

Allegro

(1874-1951)

Andante

Allegro

Juan Carlos Peña Cueva, doublebass

Kamel Boutros, piano

Quartet for Wind Instruments

Jean Françaix

Allegro

(b. 1912)

Andante

Allegro molto

Allegro vivo

Catherine Hays, flute Lelie Resnick, oboe

Sam Caviezel, clarinet Michelle Fenton, bassoon

Sam Caviezel: Student of Donald Montanaro
Amy I-Lin Cheng: Student of Claude Frank
Vinciane Béranger: Student of Karen Tuttle
Meng-Chieh Liu: Staff Pianist, Curtis '93
Juan Carlos Peña Cueva: Student of Roger Scott
Kamel Boutros: Master's Degree student in the Opera Program
with Mikael Eliasen
Catherine Hays: Student of Julius Baker & Jeffrey Khaner
Lelie Resnick: Student of Richard Woodhams
Michelle Fenton: Student of Bernard Garfield

Ford Lallerstedt prepared the Finzi
Mason Jones prepared the Françaix

"I am beginning to think together with the general public
that melody should keep its place at the summit of the hierarchy
of all elements which constitute music."

- Igor Stravinsky

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 3 December 1993 at 8:00pm in Curtis Hall

♪Eighteenth Student Recital♪

Etudes, Op. 7 (1908)

Nº 1 (con moto)

Nº 4 (vivo)

Igor Stravinsky
(1882-1971)

Preludes, Book 1 (1910)

Nº 1 Danseuses de Delphes (Dancers of Delph)

Nº 2 Voiles (Sails)

Nº 3 Le vent dans la plaine (The wind in the plain)

Nº 4 Les sons et les parfums tournent dans l'air du soir
(Sounds and perfumes swirling in the evening air)

Nº 5 Les collines d'Anacapri (The Anacapri hills)

Nº 6 Des pas sur la neige (Footsteps in the snow)

Nº 7 Ce qu'a vu le vent d'ouest (What the west wind saw)

Claude Debussy
(1862-1918)

Emi Nakajima, piano

Concerto for Flute and Orchestra (1934)

Allegro

Andante

Allegro scherzando

Jacques Ibert
(1890-1962)

Demarre McGill, flute
Heather Conner, piano

♪INTERMISSION♪

Violin Concerto Nº 4 in D minor, Op. 31

Andante

Adagio religioso

Scherzo

Final marziale

Henri Vieuxtemps
(1821-1881)

Elissa Lee Kokkonen, violin
Meng-Chieh Liu, piano

Emi Nakajima: Student of Eleanor Sokoloff
Demarre McGill: Student of Julius Baker & Jeffrey Khaner
Heather Conner: Student of Eleanor Sokoloff
Elissa Lee Kokkonen: Student of Aaron Rosand
Meng-Chieh Liu: Staff Pianist, Curtis '93

"Music is the arithmetic of sounds as optics is the geometry of light."
- Claude Debussy

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Charles Ross, Timpani and Percussion
Curtis Hall
Sunday 5 December at 8:00pm

Te Deum
Prelude (arranged by Steven Glover)

Marc-Antoine Charpentier
(1634-1704)

Arias and Chorals
(arranged by Eberhard Kraus)
Heiligste Dreifaltigkeit
Herr Gott, dich loben alle wir
Von Himmel hoch, da komm ich her
Es danke Gott und lobe dich dein Volk
Marche

Johann Sebastian Bach
(1685-1750)

Jack Sutte, trumpet Joshua Whitehouse, trumpet
Kenneth Cowan, organ Charles Ross, timpani

Etude VIII for Solo Timpani (1968)
March

Elliott Carter
(b. 1908)

Charles Ross, timpani

Le Roi Igor (Pastiche for Timpani and Piano, 1981)
Charles Ross, timpani Hugh Sung, piano

François Dupin
(b. 1931)

Trio Sonata for Two Cellos and Timpani (1960)
(dedicated to Adele Farago)
Marcel Farago and Robert Cafaro, cellos
Charles Ross, timpani

Marcel Farago
(b. 1924)

♪INTERMISSION♪

March for Two Pairs of Kettledrums (1683) André & Jacques Philidor

Don Liuzzi, kettledrums Charles Ross, kettledrums

Concerto for Timpani (1956)
1 Allegro assai 2 Lento 3 Allegro moderato
Charles Ross, timpani
Hugh Sung, piano

Werner Thärichen
(b. 1921)

The R & R Suite (1993) Charles Ross

Charles Ross, timpani Scott Robinson, drum set

Charles (Chip) Ross, a native of Westchester County, New York, began seriously considering a career in music while attending The Juilliard School of music Pre-College Division where he studied percussion with David Fein and Saul Goodman and cello with Jerome Carrington. He then enrolled at The Curtis Institute where he was a percussion student of Gerald Carlyss and Michael Bookspan. He did, as well, some intensive study with Fred Hinger, whom he considers his primary influence.

After graduation from Curtis in 1987 he replaced Mr. Carlyss as Acting Timpanist of The Philadelphia Orchestra. He remained in that post until 1989, when, upon the invitation of Riccardo Muti, he accepted an offer to perform as substitute timpanist for a season with La Scala Opera in Milano. With these two organizations Chip has had the opportunity to perform under many of the world's finest conductors, as well as to participate in tours of Europe, North America, and Japan. He has also performed as timpanist with the Baltimore and Columbus Symphonies, The Florida Philharmonic, and the Radio Orchestra of Torino.

After completing his term at La Scala, Chip chose to remain in Europe to pursue his other passion as a jazz vibraphonist. He collaborated with some of Italy's finest jazz musicians. They recorded an album which led to radio and concert appearances in Italy, Switzerland, and Germany.

Chip continues to perform actively in jazz venues around Philadelphia and New York, as well as continuing his association as a frequent percussionist with The Philadelphia Orchestra.

This recital is dedicated to his esteemed mentors, Fred D. Hinger and Saul Goodman.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series
Monday 6 December 1993 at 8:00pm in Curtis Hall

♪Nineteenth Student Recital♪

Sonata for Flute and Piano in D major, Op. 94

Sergey Prokofiev
(1891-1953)

Moderato

Allegretto scherzando

Andante

Allegro con brio

Nadine Hur, flute
Meng-Chieh Liu, piano

33 Variations on a Waltz by Diabelli, Op. 120

Ludwig van Beethoven
(1770-1827)

Thema: Vivace 1 Alla marcia maestoso

2 Poco allegro 3 L'istesso tempo 4 Un poco più vivace

5 Allegro vivace 6 Allegro ma non troppo e serioso

7 Un poco più allegro 8 Poco vivace 9 Allegro pesante

e risoluto 10 Presto 11 Allegretto 12 Un poco più moto 13 Vivace

14 Grave e maestoso 15 Presto scherzando 16 Allegro 17 . . .

18 Poco moderato 19 Presto 20 Andante 21 Allegro con brio -

Meno allegro - Tempo I - Meno allegro 22 Allegro molto (alla

"Notte e giorno faticar" di Mozart 23 Allegro assai

24 Fughetta: Andante 25 Allegro 26 . . . 27 Vivace

28 Allegro 29 Adagio ma non troppo 30 Andante, sempre cantabile

31 Largo, molto espressivo 32 Fuga: Allegro - Poco adagio

33 Tempo di menuetto moderato (ma non tirarsi dietro)

Ignat Solzhenitsyn, piano

Sponsored by Mutual Assurance Company

Nadine Hur: Student of Julius Baker & Jeffrey Khaner
Meng-Chieh Liu: Staff Pianist, Curtis '93
Ignat Solzhenitsyn: Student of Gary Graffman

"Music is the electrical soil in which
the spirit lives, thinks, and invents."

- Ludwig van Beethoven

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Howard Kornblum, Director of Concert Division

THE CURTIS INSTITUTE
OF MUSIC
OPERA THEATRE

presents

Claudio Monteverdi's

THE
CORONATION
OF POPPEA



Donald St. Pierre
Conductor

Chas Rader-Shieber
Stage Director



December 7, 8, 9, 11 & 12

The Coronation of Poppea

Cast

(in order of appearance)

<i>Fortune</i> — a Goddess	Alison Buchanan
<i>Virtue</i> — a Goddess	Rachel Mondanaro
<i>Amor</i> — a God	Rebecca Robbins
<i>Ottone</i> — a Gentleman, rejected by Poppea	Kamel Boutros
<i>First Soldier</i>	Juan Diego Florez
<i>Second Soldier</i>	Donald Marrazzo
<i>Poppea</i> — a Lady	Janelle Robinson (singing 12/7, 9 & 11) Rinat Shaham (singing 12/8 & 11)
<i>Nero</i> — Emperor of Rome	Nikola Mijailovic
<i>Arnalta</i> — confidante to Poppea	Bavat Marom
<i>Octavia</i> — reigning Empress of Rome, rejected by Nero	Maria Wood
<i>Seneca</i> — philosopher, mentor to Nero	Eric J. Owens
<i>Valletto</i> — page to Octavia	Misoon Kim
<i>Damigella</i> — friend to Valetto	Christina Bouras
<i>Drusilla</i> — lady of the Court, desirous of Ottone	Tamara Hardesty
<i>Liberto</i> — freed slave, attending on Nero	Ted Christopher
<i>Lucano</i> — poet, friend to Nero	Ted Christopher
<i>Lictor</i> — military officer	John Haley-Relyea
<i>Students of Seneca</i>	Bavat Marom, Juan Diego Florez, John Haley-Relyea
<i>Consuls</i>	Ted Christopher, John Haley-Relyea
<i>Tribunes</i>	Juan Diego Florez, Donald Marrazzo



There will be two 15-minute intermissions



Synopsis

Ottone, desperate at seeing himself deprived of Poppea, gives himself over to a frenzy of exclamations. Octavia, wife of Nero, orders Ottone to kill Poppea. Ottone promises to do it; but lacking the spirit to deprive his adored Poppea of life, he dresses in the clothes of Drusilla, who was in love with him. Thus disguised, he enters the garden of Poppea. Love disturbs and prevents that death. Nero repudiates Octavia, in spite of the counsel of Seneca and takes Poppea as his wife. Seneca dies, and Octavia is expelled from Rome.

Biographies

Donald St. Pierre, Conductor

Donald St. Pierre, a Curtis faculty member since 1990, was associated with the Skylight Opera Theater as music director from 1978-1990. He conducted more than 50 productions there ranging from Monteverdi's *Coronation of Poppea* to Stephen Oliver's *Mario and Magician* (American premiere), including operas of Pergolesi, Mozart and Donizetti, the *Libert* and *Sullivan* canon, and music theater works of Bernstein, Blitzstein and Weill. In addition, he has worked for Opera/Omaha, the Pittsburgh Opera Theatre, the American Music Theatre Festival, and in 1986 he served as chorus master at the Vienna State Opera in Leonard Bernstein's *A Quiet Place* (recorded by DGG, conducted by the composer). At Curtis, Mr. St. Pierre was assistant conductor to Michael Korn for Handel's *Xerxes*.

Chas Rader-Shieber, Stage Director

Hailed by *Opera News* as a stage director to "keep an eye on..." Chas Rader-Shieber turns to Philadelphia, where he previously directed the Curtis productions of Handel's *Acis and Galatea* and *Xerxes*, and Mozart's *Don Giovanni*, as well as The Pennsylvania Opera Theater's 1990 production of Monteverdi's *The Coronation of Poppea*. Mr. Rader-Shieber currently Artistic Director of the Skylight Opera Theatre in Milwaukee, for which he recently staged *The Magic Flute*, *The Abduction from the Seraglio*, *Pelleas et Melisande* and the American premiere of Mozart's *The Jewel Box*. He made his European debut in 1991 at the European Center for Opera and Vocal Arts in Ghent, Belgium, with a production of Mozart's *Le nozze di Figaro* and has returned there to direct Brooks/Bizet's *La Tragédie de Carmen* and Mozart's *Don Giovanni*. This season Mr. Rader-Shieber directs new productions of Handel's *Giulio Cesare* for the Minnesota Opera and Edmonton Opera, and Handel's *Semele* for Skylight Opera Theater. He makes his debut with the Lake George Opera with a new production of Rossini's *La Donna del Lago*.

Ben Use, Scenic & Costume Designer

The Belgian stage and costume designer has worked as an assistant to Nuno Côrte-Real at major theaters in Europe and Japan, designing for theater, ballet and opera productions. His first major designs were sets and costumes for Studios Onafhankelijk Toneel in Rotterdam. This production was followed by many other designs for such stage directors and choreographers as Maurice Béjart, Francesca Zambello, Guy Joosten and Dorothy Danner. Recent productions for which Mr. Use has designed costumes and sets include *Xerxes*, *Le nozze di Figaro*, *Don Giovanni*, *Carmen* and Dominick Argento's *Postcard from Morocco* for The European Center for Opera and Vocal Art; *La Voix Humaine* for Belgian television; *La Cenerentola* and *Parsifal* for the Flemish Opera and *Un Ballo in maschera* for the Brussels Monnaie Opera. Future productions include *Cosi fan tutte* and *Don Giovanni* at the Flemish Opera and *Un ballo in maschera* in Madrid.

George McMahon, Lighting Designer

George McMahon has, over the course of the past 20 years, designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, the Annenberg Center, the Merriam (Shubert) Theatre, the Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Little Shop of Horrors* at St. Joseph's University, where he is technical director of the Blauett Theatre. *The Coronation of Poppea* marks Mr. McMahon's 18th production for The Curtis Institute of Music.



The Curtis Orchestra

Violins

Jennifer Haas
Yung Hsiang Wang

Viola

Kirsten Johnson

Cellos

Christopher Gauthier
Sophie Shao

Harpsichords

Susan Nowicki
Donald St. Pierre



Production Staff

Conductor

Donald St. Pierre

Lighting Designer

George McMahon

Belgian Assistant

to Mr. Use

Thibault VanCraenenbro

Stage Director

Chas Rader-Shieber

Make-up

Marciem Bazell

American Assistant

to Mr. Use

Jennielynn Streed

Scenic & Costume

Designer

Sven Use

Musical Preparation

Donald St. Pierre

Susan Nowicki

Costumes constructed by

Bart Goovaerts

Katrien Vermeulen

Production Stage

Manager

Ralph Batman

Would you like to hear free recitals by Curtis students?

Please join us almost any Monday, Wednesday or Friday evening during the school year, when Curtis students perform varied programs of solo and chamber music. These recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, please call 215-893-5261.



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The Friends of Curtis

There are 157 young musicians of exceptional talent training for careers as performing artists at The Curtis Institute of Music. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that plays an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.



The Pew Charitable Trusts Award Challenge Grant

The Pew Charitable Trusts have awarded The Curtis Institute of Music a two year, \$10,000 matching grant, which Curtis must match on a two-to-one basis. Your gift to The Curtis Institute of Music now goes twice as far and will greatly help Curtis in reaching its match. We are deeply grateful to all our individual supporters for their continued annual giving support and membership in The Friends of Curtis.

The Curtis Institute of Music

1993-94 Remaining Opera and Orchestra Concerts

American Musical Scenes

Mikael Eliasen, Musical Director

Ken Cazan, Stage Director

February 17, 18, 19 & 20 at 8:00 p.m.

The Curtis Opera Studio

Tickets: \$15



The Symphony Orchestra of The Curtis Institute of Music

Otto-Werner Mueller, conductor; Ilana Davidson, soprano; Ruby Philogene, mezzo-soprano; The Philadelphia Singers Chorale, David Hayes, Artistic Director

February 24 at 8:00 p.m.; Academy of Music

MAHLER'S Symphony No. 2, *The Resurrection*

Tickets: \$16, \$13, \$11, \$4;

Amphitheatre: FREE (Tickets Required)



The Symphony Orchestra of The Curtis Institute of Music

André Previn, conductor; Young Uck Kim, violin

April 10 at 8:00 p.m.; Academy of Music

RAVEL *Le Tombeau de Couperin*

MOZART Violin Concerto in G major, K. 216

SHOSTAKOVICH Symphony No. 5

Tickets: \$16, \$13, \$11, \$4;

Amphitheatre: FREE (Tickets Required)



The Marriage of Figaro

In Italian with English Supertitles

David Agler, Conductor

Rhoda Levine, Stage Director

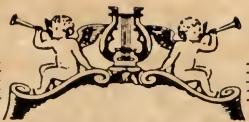
April 28 & 30 at 7:30 p.m.

Centennial Hall at The Haverford School

Tickets: \$15



FOR INFORMATION CALL: (215) 893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 8 December 1993 at 8:00pm in Curtis Hall

♪ Twentieth Student Recital ♪

Four Sonatas

in D major, K. 96
in D minor, K. 9
in F major, K. 107
in F minor, K. 69

Domenico Scarlatti

(1685-1757)

Widmung (Dedication)

(transcribed by Franz Liszt)

Robert Schumann

(1810-1856)

Sonata in E♭ major, Op. 81a "Les Adieux"

Les Adieux: Adagio - Allegro

L'Absence: Andante espressivo

Le Retour: Vivacissamamente

Ludwig van Beethoven

(1770-1827)

Leon McCawley, piano

Introduction and Allegro

Maurice Ravel

(1875-1937)

Nadine Hur, flute Sam Caviezel, clarinet

Nurit Bar-Josef, violin Lisa Lee, violin

Vinciane Béranger, viola Arash Amini, cello

Katerina Englichova, harp

♪INTERMISSION♪

Quartet in G minor, Op. 10

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré - Très mouvementé et avec passion

Claude Debussy

(1862-1918)

Indira Koch, violin Nurit Bar-Josef, violin

Si-Fei Cheng, viola Arash Amini, cello

Leon McCawley: Student of Eleanor Sokoloff
Nadine Hur: Student of Julius Baker & Jeffrey Khaner
Sam Caviezel: Student of Donald Montanaro
Nurit Bar-Josef: Student of Aaron Rosand
Lisa Lee: Student of Arnold Steinhardt & Yumi Ninomiya Scott
Vinciane Béranger: Student of Karen Tuttle
Arash Amini: Student of David Soyer
Katerina Englichova: Student of Marilyn Costello
India Koch: Student of Aaron Rosand
SI-Fei Cheng: Student of Michael Tree

Karen Tuttle prepared the Ravel
Felix Galimir prepared the Debussy

"The century of aeroplanes deserves its own music.
As there are no precedents, I must create anew."

- Claude Debussy

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE CURTIS INSTITUTE OF MUSIC

Christmas Party
December 10, 1993
8 p.m.

Carols in the Common Room

Curtis Students conducted by Mischa Santora

CURTIS HALL

Schleptet in E-flat major

P.D.Q. Bach
(1807-1742)?

- I. Molto larghissimo; Allegro boffo
- II. Menuetto con brio ma senza trio
- III. Adagio saccharino
- IV. Yehudi menuetto
- V. Presto hey nonny nonnio

Lelie Resnick, oboe; Catherine Hays, flute; Glenn Einschlag, bassoon; Carey Potts, horn; Wei-Pin Kuo, violin; Vinciane Beranger, viola; Jeffrey Lastrapes, cello.

Ferdinand the Bull

Ridout/Leaf

Claude Frank, narrator
Steven Copes, violin

Dancing to the music of the Keystone Jazz Group

Refreshments in the Common Room and the Bok Room





THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 13 December 1993 at 8:00pm in Curtis Hall

♪Twenty-first Student Recital♪

Chamber Music by the Curtis Composition Class

Trio I 'Evocaciones'

Luis Fernando Valcarcel
(b. 1972)

Lerie Resnick, oboe Indira Koch, violin
Luis Fernando Valcarcel, piano

Quartet for Piano, Violin, Viola and Cello

Daniel Ott
(b. 1975)

Allegro marziale

Allegretto

Molto adagio

Ning Kam, violin Nokuthula Ngwenyama, viola
Glenn Fischbach, cello Rieko Aizawa, piano

Suite for Violin and Piano (1990, rev. 1993)

Luis Gustavo Prado
(b. 1970)

Recitatavo: Minacciesso

Meditazione

Allegro energico

Maureen Nelson, violin
Luis Gustavo Prado, piano

Landscapes of the Soul (1993)

Prado

(Six songs on poetry by Emily Dickinson)

Evening

Sleeping

The bustle in a House . . .

They fall like flakes . . .

The master

My life closed twice before its close

Alison Yoder, soprano Samuel Caviezel, clarinet
Luis Gustavo Prado, piano

(over→)

String Quartet
Prelude
Romance
Waltz
Lamentation
Finale

Douglas Scot McLea
(b. 1971)

Ning Kam, violin Dennis Kim, violin
Carolyn Riley, viola Arash Amini, cello

Two-Part Inventions
(in 5 movements)

Jonathan B. Holland
(b. 1974)

Ignat Solzhenitsyn, piano

Sponsored by Stockton Rush Bartol Foundation

Luis Fernando Valcarcel: Student of David Loeb
Daniel Ott: Student of Ned Rorem
Luis Gustavo Prado: Ned Rorem
Douglas Scot McLea: Student of David Loeb
Jonathan B. Holland: Student of Ned Rorem
Lelie Resnick: Student of Richard Woodhams
Indira Koch: Student of Aaron Resnick
Ning Kam: Student of Jaime Laredo & Yumi Ninomiya Scott
Nokuthula Ngwenyama: Student of Karen Tuttle
Glenn Fischbach: Student of Orlando Cole
Rieko Aizawa: Student of Peter Serkin
Maureen Nelson: Student of Yumi Ninomiya Scott
Alison Yoder: Guest artist
Sam Caviezel: Student of Donald Montanaro
Dennis Kim: Student of Jaime Laredo & Yumi Ninomiya Scott
Carolyn Riley: Student of Karen Tuttle
Arash Amini: Student of David Soyer

"Music is architecture translated or transposed from space into time;
for in music, besides the deepest feeling, there reigns also a
rigorous mathematical intelligence."

- Georg W. F. Hegel

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 15 December 1993 at 8:00pm in Curtis Hall

♪Twenty-second Student Recital♪

Trio Sonata № 5 in F major

1 Allegro 2 Adagio 3 Allegro

Jan Dismas Zelenka

(1679-1745)

Kathy Ann Lord, oboe Alexandra Knoll, oboe

Glenn Einschlag, bassoon Pitnarry Shin, cello

Paolo Bordignon, harpsichord

Piano Sonata in G minor, Op. 22

1 Presto 2 Andantino 3 Scherzo 4 Rondo: Presto

Robert Schumann

(1810-1856)

Patty Park, piano

♪INTERMISSION♪

Violin Concerto, Op. 14

1 Allegro 2 Andante 3 Presto in moto perpetuo

Samuel Barber

(1910-1981)

Zigeunerweisen, Op. 20/1 (Gypsy Airs)

Pablo de Sarasate

(1844-1908)

Steven Copes, violin
Meng-Chieh Liu, piano

Kathy Ann Lord: Student of Richard Woodhams
Alexandra Knoll: Student of Richard Woodhams
Glenn Einschlag: Student of Bernard Garfield
Pitnarry Shin: Student of David Soyer
Patty Park: Student of Eleanor Sokoloff
Steven Copes: Student of Aaron Rosand
Meng-Chieh Liu: Staff Pianist, Curtis '93

Bernard Garfield prepared the Zelenka

"Music is in a continual state of becoming."

- Aaron Copland

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Thursday 16 December 1993 at 8:00pm in Curtis Hall

♪Twenty-third Student Recital♪

Concerto in E♭ major for Trumpet and Orchestra

Franz Joseph Haydn

(1732-1809).

Allegro

Andante

Finale: allegro

Jack Sutte, trumpet

Grace Chung, piano

Sonata in D major, D. 959 (1828)

Franz Schubert

(1797-1828)

Allegro

Andantino

Scherzo: allegro vivace

Rondo: allegretto

Pei-Yao Wang, piano

♪INTERMISSION♪

Suite № 1 for Two Pianos, Op. 5

Sergey Rachmaninoff

(Fantaisie-tableaux)

(1873-1943)

Barcarolle

A Night for Love

Tears

Russian Easter

Heather Conner, 1st piano Amy I-Lin Cheng, 2nd piano

Jack Sutte: student of Frank Kaderabek
Grace Chung: student of Seymour Lipkin
Pei-Yao Wang: student of Gary Graffman
Heather Conner: student of Eleanor Sokoloff
Amy I-Lin Cheng: student of Claude Frank

Susan Starr prepared the Rachmaninoff

"Music is enough for a lifetime - but a lifetime is not enough for music."
- Sergey Rachmaninoff

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THE CURTIS
INSTITUTE
OF MUSIC



Tom Krause, *Baritone*
Mikael Eliasen, *Piano*



Sunday, January 16, 1994
Curtis Hall
3:00 p.m.



Tom Krause

Renowned as an operatic performer, Finnish baritone Tom Krause has appeared in leading roles on all the major stages of the world, including La Scala, Berlin Opera, Vienna State Opera, Paris Opera and The Metropolitan Opera as well as at the festivals of Bayreuth, Salzburg and Edinburgh. He is also a frequent soloist with all the leading symphony orchestras and has given recitals here and abroad. A widely recorded artist, Mr. Krause has a discography that includes more than 50 recordings. In 1990, he recorded the role of Frank opposite Kiri Te Kanawa in Strauss' *Die Fledermaus* with the Vienna Philharmonic and André Previn, and his recording of songs by Sibelius received numerous international awards, including the Deutsche Schallplatten Prize, the English Gramophone award and the Edison Award. In addition to his extensive concertizing, Mr. Krause is a full Professor at the Sibelius Academy in Finland.

Mikael Eliasen

Head of The Curtis Institute of Music's Vocal Department, Mikael Eliasen is an internationally-noted coach and accompanist. He has held master classes in vocal literature at the Chautauqua Summer School, the Cleveland Institute of Music, the San Francisco Opera's Young Artist Program, the University of Brisbane, the University of Seoul, the Jerusalem Music Center and National Opera Theatre in Prague. As an accompanist Mr. Eliasen has made many recordings and has toured extensively in Europe, the U.S.S.R., the Orient, Australia, Israel and North America. He has collaborated with such internationally renowned vocal artists as Elly Ameling, Betty Allen, Tom Krause, Robert Merrill, Florence Quivar, John Shirley-Quirk and Theodor Uppman, to name a few. In addition to his responsibilities at Curtis, Mr. Eliasen is also Artistic Director of the European Centre for Opera and Vocal Arts in Belgium. Mr. Eliasen joined the Curtis faculty in 1986.



The Curtis Institute of Music

Gary Graffman, *Director*

SEVENTIETH SEASON 1993/94

Tom Krause, Baritone
Mikael Eliasen, Piano

Die Winterreise, D. 911, Op. 89

FRANZ SCHUBERT

1. Gute Nacht	13. Die Post
2. Die Wetterfahne	14. Der greise Kopf
3. Gefrorne Tränen	15. Die Krähe
4. Erstarrung	16. Letzte Hoffnung
5. Der Lindenbaum	17. Im Dorfe
6. Wasserflut	18. Der stürmische Morgen
7. Auf dem Flusse	19. Täuschung
8. Rückblick	20. Der Wegweiser
9. Irrlicht	21. Das Wirtshaus
10. Rast	22. Mut
11. Frühlingstraum	23. Die Nebensonnen
12. Einsamkeit	24. Der Leiermann







THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 17 January 1994 at 8:00pm in Curtis Hall

♪Twenty-fourth Student Recital♪

Quintet for Winds in G minor

Paul Taffanel

Allegro con moto

(1844-1908)

Andante

Vivace

Nadine Hur, flute Alexandra Knoll, oboe
Keven Smith, clarinet Michelle Rosen, bassoon
Chi-Zeng Wang, horn

Violin Concerto in A minor, Op. 82 (1904)

Alexander Glazunov

(In one movement)

(1865-1936)

Liza Kerob, violin
Meng-Chieh Liu, piano

♪INTERMISSION♪

Sonata in G major, Op. 78 (D. 894) 1826

Franz Schubert

Molto moderato e cantabile

(1797-1828)

Andante

Menuetto: allegretto moderato

Allegretto

Ignat Solzhenitsyn, piano

Nadine Hur: student of Julius Baker & Jeffrey Khaner
Alexandra Knoll: student of Richard Woodhams
Keven Smith: student of Donald Montanaro
Michelle Rosen: student of Bernard Garfield
Chi-Zong Wang: student of Myron Bloom
Liza Kerob: student of Aaron Rosand
Meng-Chieh Liu: staff pianist, Curtis '93
Ignat Solzhenitsyn: student of Gary Graffman

Donald Montanaro prepared the Taffanel

"Music is a cumulative art. It is a chain of sounds through time,
each sound taking its meaning from those that have gone before.
It is not the art for amnesiacs."

- William Mayer

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Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 19 January 1994 at 8:00pm in Curtis Hall

♪Twenty-fifth Student Recital♪

Graduation recital: Ellen de Pasquale

Sonata in B♭ major, K. 378

Wolfgang Amadeus Mozart

(1756-1791)

Allegro moderato

Andantino sostenuto e cantabile

Rondeau: allegro

Sonata in A major

César Franck

Allegretto moderato

(1822-1890)

Allegro

Recitativo - Fantasia

Allegretto poco mosso

Ellen de Pasquale, violin
Meng-Chieh Liu, piano

♪INTERMISSION♪

Suite italienne

Igor Stravinsky

(1882-1971)

1 Introduzione 2 Serenata 3 Tarantella

4 Gavotta con due variazioni 5 Scherzino

6 Menuetto e finale

Nocturne in C♯ minor

Frederick Chopin

(Arranged by Nathan Milstein)

(1810-1849)

Polonaise de concert, Op. 4

Henri Wieniawski

(1835-1880)

Ellen de Pasquale, violin
Meng-Chieh Liu, piano

Ellen de Pasquale: student of Jascha Brodsky
Meng-Chieh Liu: Staff Pianist, Curtis '93

"There is nothing, I think, in which the power of art is shown so much as in playing the fiddle . . . Any man will forge a bar of iron, if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddle-stick, and he can do nothing."

- Samuel Johnson

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 21 January 1994 at 8:00pm in Curtis Hall

♪Twenty-sixth Student Recital♪

Sonata I for Organ (1937)

Paul Hindemith
(1895-1963)

Mässig schnell

Sehr langsam - Phantasie, frei - Ruhig bewegt

Paolo Bordignon, organ

Trio № 4 in E minor, Op. 90 "Dumky"

Antonin Dvořák
(1841-1904)

Lento maestoso - Poco adagio -

Andante - Andante moderato -

Allegro - Lento maestoso

Dennis Kim, violin Glenn Fischbach, cello

Amy I-Lin Cheng, piano

♪INTERMISSION♪

Suite № 5 in C minor for Cello Solo, S. 1011

Johann Sebastian Bach
(1685-1750)

Prelude - Allemande - Courante -

Sarabande - Gavotte - Gigue

Arash Amini, cello

Sonatina for Violin and Piano in D major, D. 384

Franz Schubert
(1797-1828)

Allegro molto

Andante

Allegro vivace

Sonatina for Violin and Piano in G minor, D. 408

Schubert

Allegro giusto

Andante

Menuetto e trio

Allegro moderato

Wei-Pin Kuo, violin
Rieko Aizawa, piano

(Please turn)

Schön Rosmarin
Liebesleid

Fritz Kreisler
(1875-1962)

Wei-Pin Kuo, violin
Rieko Aizawa, piano

Paolo Bordignon: student of John Weaver
Dennis Kim: student of Jaime Laredo & Yumi Ninomiya Scott
Glenn Fischbach: student of Orlando Cole
Amy I-Lin Cheng: student of Claude Frank
Arash Amini: student of David Soyer
Wei-Pin Kuo: student of Jascha Brodsky & Jaime Laredo
Rieko Aizawa: student of Peter Serkin

Felix Galimir and Susan Starr prepared the trio

"There is music in all things, if men had ears."

- George Gordon, Lord Byron

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Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 24 January 1994 at 8:00pm in Curtis Hall

♪Twenty-seventh Student Recital♪

String Quartet № 14 in D minor, D. 810

Franz Schubert

(1797-1828)

"Death and the Maiden"

Allegro

Andante con moto

Scherzo: Allegro molto

Presto

Nurit Bar-Josef, violin Indira Koch, violin

Si-Fei Cheng, viola Arash Amini, cello

String Quartet № 6 (1939)

Béla Bartók

(1881-1945)

Mesto: vivace

Mesto: marcia

Mesto: burletto

Mesto

Steven Copes, violin Wei-Pin Kuo, violin
Choong-Jin Chang, viola Sophie Shao, cello

Nurit Bar-Josef: student of Aaron Rosand
Indira Koch: student of Aaron Rosand
SI-Fei Cheng: student of Michael Tree
Arash Amini: student of David Soyer
Steven Copes: student of David Soyer
Wei-Pin Kuo: student of Jascha Brodsky & Jaime Laredo
Choong-Jin Chang: student of Joseph de Pasquale
Sophie Shao: student of David Soyer

Felix Galimir prepared both works

"Folk melodies are a real model of the highest artistic perfection.
To my mind, on a small scale, they are masterpieces, just as much
as, in the world of larger forms, a fugue by Bach or a Mozart sonata."

- Béla Bartók

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 26 January 1994 at 8:00pm in Curtis Hall

♪Twenty-eighth Student Recital♪

Sonata in F minor for Organ, Op. 65/1

Felix Mendelssohn

(1809-1847)

Allegro moderato, e serioso

Adagio

Andante. Recit.

Allegro assai vivace

Ken Cowan, organ

Sonata for Flute and Piano

Jonathan Holland

(b. 1974)

(in three movements)

Demarre McGill, flute
Heather Conner, piano

Cello Concerto in E minor, Op. 85

Edward Elgar

(1857-1934)

Adagio - Moderato

Lento - Allegro molto

Adagio

Allegro - Adagio - Allegro molto

Sophie Shao, cello
Pei-Yao Wang, piano

♪INTERMISSION♪

Sonata for Violin Alone, Op. 27/4

Eugène Ysaÿe

(1858-1931)

Allemande: lento maestoso

Sarabande: quasi lento

Finale: presto ma non troppo

Introduction and Rondo Capriccioso, Op. 28

Camille Saint-Saens

(1835-1921)

Leila Josefowicz, violin
Hugh Sung, piano

(please turn)

Trio in B major, Op. 8 (revised version)
Allegro con brio
Scherzo: allegro molto
Adagio
Allegro

Johannes Brahms
(1833-1897)

Elissa Kokkonen, violin Jeffrey Lastrapes, cello
Leon McCawley, piano

Ken Cowan: student of John Weaver
Demarre McGill: student of Julius Baker & Jeffrey Khaner
Heather Conner: student of Eleanor Sokoloff
Sophie Shao: student of John Weaver
Pei-Yao Wang: student of Gary Graffman
Leila Josefowicz: student of Jascha Brodsky & Jaime Laredo
Hugh Sung: Curtis '90
Elissa Kokkonen: student of Aaron Rosand
Jeffrey Lastrapes: student of Orlando Cole
Leon McCawley: student of Eleanor Sokoloff

Dr. Ford Lallerstedt prepared the Holland
Felix Galimir prepared the Brahms

"The trouble with music appreciation in general is that people
are taught to have too much respect for music; they should be taught
to love it instead."

- Igor Stravinsky

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Our programs begin promptly at 8:00pm. We cannot seat latecomers during a performance
or between movements of a work. If you arrive late, we will seat you after the program's first
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 28 January 1994 at 8:00pm in Curtis Hall

♪Twenty-ninth Student Recital♪

Introduction and Polonaise brillante, Op. 3

Frederick Chopin
(1810-1849)

Cello Concerto № 1 in A minor, Op. 33

Camille Saint-Saens
(1835-1921)

Allegro non troppo, Allegro con moto, Allegro non troppo

Daniel Lee, cello
Hugh Sung, piano

Sonata for Oboe and Piano (1938)

Paul Hindemith
(1895-1963)

Munter

Sehr langsam - Lebhaft - Sehr langsam, wie zuerst

Wieder lebhaft

Kathy Ann Lord, oboe
Rieko Aizawa, piano

♪INTERMISSION♪

Sonata for Violin and Piano in A major, D. 574

Franz Schubert
(1797-1828)

Allegro moderato

Scherzo - Trio

Andantino

Allegro vivace

Introduction and Rondo Capriccioso, Op. 28

Camille Saint-Saens

Judy Kang, violin
Meng-Chieh Liu, piano

Daniel Lee: student of Mstislav Rostropovich & Orlando Cole

Hugh Sung: Curtis '90

Kathy Ann Lord: student of Richard Woodhams

Rieko Aizawa: student of Peter Serkin

Judy Kang: student of Rafael Druian

Meng-Chieh Liu: Staff Pianist, Curtis '93

"Music is meaningless noise unless it touches a receiving mind."

- Paul Hindemith

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Howard Kornblum, Director of Concert Division

1993-1994

THE CURTIS INSTITUTE OF MUSIC

AND

THE ALUMNI SOCIETY OF GREATER PHILADELPHIA

*Alumni
Recital Series*

The Muir String Quartet

with

Meng-Chieh Liu
Piano

Sunday, January 30, 1994
8:00 p.m.

CURTIS HALL
1726 LOCUST STREET • PHILADELPHIA, PA

Alumni Recital Series

The Muir String Quartet
with

Meng-Chieh Liu
Piano

QUARTET IN E MAJOR, OP. 17, NO. 1 (HOB. III: 25)

MODERATO

MENUET

ADAGIO

FINALE: PRESTO

FRANZ JOSEF HAYDN

QUARTET NO. 1 IN C MINOR FOR PIANO
AND STRINGS, OP. 15

GABRIEL FAURÉ

ALLEGRO MOLTO MODERATO

ALLEGRO VIVO

ADAGIO

ALLEGRO MOLTO

INTERMISSION

QUARTET IN C MAJOR, OP. 59
("RASOUMOVSKY"), NO. 3

LUDWIG VAN BEETHOVEN

INTRODUZIONE. ANDANTE CON MOTO

ALLEGRO VIVACE

ANDANTE CON MOTO QUASI ALLEGRETTO

MENUETTO GRAZIOSO

ALLEGRO MOLTO

THE CURTIS INSTITUTE OF MUSIC
GARY GRAFFMAN, DIRECTOR

Biographies

The Muir String Quartet, described by *The New York Times* as having "the sound, the polish and the interpretive depth to rival the best in the world," appears annually on most of the major chamber music series in North America and Europe. The members of the Quartet met as students at The Curtis Institute of Music, where they studied chamber music with Felix Galimir, Mischa Schneider of the Budapest Quartet, and Arnold Steinhardt and Michael Tree of the Guarneri Quartet. The Muir has performed in major venues throughout North America, including New York's Carnegie Recital Hall and 92nd Street Y, and in Europe they have been heard in London and throughout Germany, Austria, France, Switzerland, Belgium and the Netherlands. Winner of the 1981 Naumburg Chamber Music Award and the 1980 Evian International String Quartet Competition, the Muir has won two *Grand Prix du Disque* awards for its EMI recordings of the Franck Quintet and Chausson's Concerto for Violin, Piano and String Quartet, Op. 21 (with pianist Jean-Philippe Collard and violinist Augustin Dumay) and String Quartet, Op. 35. The Muir Quartet is currently in residence at Boston University.

Meng-Chieh Liu made musical history in Philadelphia last April when he substituted for an indisposed André Watts on three hours' notice and provided, according to *The Philadelphia Inquirer*, "the season's great romantic event." The performance, a full recital program of major works that won the pianist "a deserved standing ovation," was hailed by the *Inquirer* as "the birth of a career." A seasoned performer at 22, Mr. Liu has appeared as soloist with orchestra, in recital and in chamber music performances in Europe and Asia as well as North America. First prize winner in the Stravinsky, Mieczyslaw Munz and Asia-Pacific piano competitions, Mr. Liu made his Philadelphia orchestral debut under the direction of Max Rudolf in 1991 and his New York orchestra debut under Samuel Wong in 1993. A 1993 Curtis graduate, Mr. Liu studied with Claude Frank, Eleanor Sokoloff and the late Jorge Bolet at The Institute. He is currently on the Curtis faculty as staff pianist.

The Alumni Recital Series Benefactors

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*The Curtis Institute of Music sincerely thanks its benefactors
for their additional support of the Alumni Recital Series.*

Alumni Society of Greater Philadelphia

Hershel Gordon, Chairman ('50)	Edith Evans Frumin ('48)
Marcantonio Barone ('82)	Fanabel Kremens ('42)
Sam Caviezel,	Alan Morrison ('91 & '93)
Student Representative	Richard A. Shapp ('75)
Caroline Coade ('91)	Sandra Swanson ('93)

The Curtis Alumni Society of Greater Philadelphia is composed of Curtis alumni who live and/or work in the Greater Delaware Valley.

For eight seasons, it has presented a distinguished concert series featuring Curtis alumni, who donate their services. The proceeds from the Recital Series are used to benefit current students directly. Each year, members of the Society work with Curtis' Director to decide how proceeds from the Recital Series can be most beneficial to the students.

In recent years, contributions from the Recital Series have been made toward teaching-studio (the Vengerova Room) and practice-room renovations, the student audition travel fund, educational supplies and student living expenses.

Remaining Concerts of the 1993/94 Alumni Recital Series

Laura Park, Violin
Charles Abramovic, Piano
Sunday, March 20
3:00 p.m.

Vinson Cole, Tenor
Wednesday, April 6
8:00 p.m.

For ticket information, please call 215-893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 31 January 1994 at 8:00pm in Curtis Hall

♪Thirtieth Student Recital♪

Members of

The Symphony Orchestra of The Curtis Institute of Music

conducted by Rossen Milanov

Concerto for Flute and Harp in C major, K. 299

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Andantino

Rondo: allegro

Nadine Hur, flute Katerina Englichova, harp

Concertino for Trumpet, Strings, and Piano

André Jolivet

(1905-1974)

Jack Sutte, trumpet

♪INTERMISSION♪

Les Nuits d'été, Op. 7

Hector Berlioz

(1803-1869)

1 La Villanelle 2 Le Spectre de la rose

3 Sur les Lagunes 4 Absence

5 Au Cimetière 6 L'Île inconnue

Rinat Shaham, soprano

Cello Concerto № 1 in A minor, Op. 33

Camille Saint-Saens

(in one continuous movement)

(1835-1921)

Reynard Rott, cello

Sponsored by ADVANTA Corporation

THE ORCHESTRA

VIOLINS

Nurit Bar-Josef
Indira Koch
Maureen Nelson
Judy Lin

Hee-Jin Leem
Mischa Santora
Gabriel Adorjan

VIOLAS

Vinciane Béranger
Kirsten Johnson
Nokuthula Ngwenyama

CELLOS

Arash Amini
Aaron Choi

DOUBLEBASS

Heather Miller

HARP

Laura Caramellino

PIANO

Amy I-Lin Cheng

FLUTES

Elizabeth Ostling
Demarre McGill

OBOES

Lelie Resnick
Alexandra Knoll

CLARINETS

Sam Caviezel
Michael Bepko

BASSOONS

Michelle Fenton
Martin Garcia

HORNS

Tracy Clark
Carey Potts

TRUMPETS

Jason Gamar
Joshua Whitehouse

TIMPANI

Anthony Lafargue

Rossen Milanov: student of Otto-Werner Mueller
Nadine Hur: student of Julius Baker & Jeffrey Khaner
Katerina Englichova: student of Marilyn Costello
Jack Sutte: student of Frank Kaderabek
Rinat Shaham: student of Margaret Poyner
Reynard Rott: student of Orlando Cole



CURTIS HALL RECITAL

Tuesday 1 February 1994 at 5:00pm

♪ Leon McCawley ♪

Sonata in D major, Kk. 96
Sonata in D minor, Kk. 9
Sonata in F major, Kk. 107
Sonata in F minor, Kk. 69

Domenico Scarlatti
(1685-1757)

Sonata in C minor, Op. 111
Maestoso - Allegro con brio ed appassionato
Arietta - Adagio molto semplice e cantabile

Ludwig van Beethoven
(1770-1827)

Leon McCawley, piano

♪INTERMISSION♪

Deux Morceaux, Op. 57
Désir
Caresse dansée

Alexander Scriabin
(1872-1915)

Eight Etudes, Op. 42

Scriabin

Venezia e Napoli
Gondoliera
Canzone
Tarantella

Franz Liszt
(1811-1886)

Leon McCawley, piano



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 1 February 1994 at 8:00pm in Curtis Hall

♪Thirty-first Student Recital♪

Suite in E minor, S. 996

(originally from the lute works)

Prelude - Allemande - Courante -

Sarabande - Bourée - Gigue

Johann Sebastian Bach

(1685-1750)

Quintet in G minor for Winds

Paul Taffanel

(1844-1908)

Allegro con moto

Andante

Vivace

Nadine Hur, flute Alexandra Knoll, oboe
Keven Smith, clarinet Michelle Rosen, bassoon
Chi-Zong Wang, horn

♪INTERMISSION♪

Suite Nº 6 in D major for Cello Solo, S. 1012

Bach

Prelude - Allemande - Courante -

Sarabande - Gavottes I and II - Gigue

Christopher Gauthier, cello

Violin Concerto Nº 3 in G major, K. 216

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Adagio

Rondo

Jasmine Lin, violin
Louis Menendez, piano

Kaori Otake: student of Marilyn Costello
Nadine Hur: student of Julius Baker & Jeffrey Khaner
Alexandra Knoll: student of Richard Woodhams
Keven Smith: student of Donald Montanaro
Michelle Rosen: student of Bernard Garfield
Chi-Zong Wang: student of Myron Bloom
Christopher Gauthier: student of Orlando Cole
Jasmine Lin: student of Jascha Brodsky & Jaime Laredo
Louis Menendez: Staff Pianist

Donald Montanaro prepared the Taffanel

"There is no feeling - human or cosmic - no depth,
no height the human spirit can reach that is not
contained in Mozart's music."

- Lili Kraus

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Sophie Shao: student of David Soyer
Keiko Sato: Curtis '82, Curtis Faculty

The written note is like a strait-jacket, whereas music, like life itself, is constant movement, continuous spontaneity, free from any restriction.

- Pablo Casals

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 2 February 1994 at 8:00pm in Curtis Hall

♪Thirty-second Student Recital♪

Cello Concerto in D major, Op. 101

Allegro moderato

Adagio

Rondo: allegro

Franz Joseph Haydn

(1732-1809)

Sophie Shao, cello

Keiko Sato, piano



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 4 February 1994 at 8:00pm in Curtis Hall

♪Thirty-third Student Recital♪

Brandenburg Concerto № 5 in D major, S. 1050

Johann Sebastian Bach

(1685-1750)

Allegro

Affetuoso

Allegro

Steven Copes, violin Elizabeth Ostling, flute

Paolo Bordignon, harpsichord

Ellen de Pasquale, violin Choong-Jin Chang, viola

Arash Amini, cello Burke Shaw, doublebass

Concerto № 1 in F# minor, Op. 14

Henryk Wieniawski

(1835-1880)

Allegro moderato

Larghetto

Allegro giojoso

Jenny Oaks, violin

Hugh Sung, piano

♪INTERMISSION♪

Phantasy Quartet for Oboe and Strings, Op. 2 (1932)

Benjamin Britten

(1913-1976)

Kathy Ann Lord, oboe Judy Lin, violin

Si-Fei Cheng, viola Pitnarry Shin, cello

Steven Copes: student of Aaron Rosand
Elizabeth Ostling: student of Julius Baker & Jeffrey Khaner
Paolo Bordignon: organ student of John Weaver
Ellen de Pasquale: student of Jascha Brodsky
Choong-Jin Chang: student of Joseph de Pasquale
Arash Amini: student of David Soyer
Burke Shaw: student of Roger Scott
Jenny Oaks: student of Jaime Laredo & Yumi Ninomiya Scott
Hugh Sung: Curtis '90
Kathy Ann Lord: student of Richard Woodhams
Judy Lin: student of Rafael Druian
Si-Fei Cheng: student of Michael Tree
Pitnarry Shin: student of David Soyer

Lionel Party prepared the Bach
Karen Tuttle prepared the Britten

It is not hard to compose, but it is wonderfully hard
to let the superfluous notes fall under the table.

- Johannes Brahms

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Howard Kornblum, Director of Concert Division



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Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 7 February 1994 at 8:00pm in Curtis Hall

♪Thirty-fourth Student Recital♪

Clavier Concerto in F minor, S. 1056

(Allegro)

Largo

Presto

Johann Sebastian Bach

(1685-1750)

Quartet in E♭ major, Op. 44/3

Allegro vivace

Scherzo: assai leggiero e vivace

Adagio non troppo

Molto allegro con fuoco

Felix Mendelssohn

(1809-1847)

Gabriel Adorjan, violin Ning Kam, violin

Kirsten Johnson, viola Alberto Parrini, cello

♪INTERMISSION♪

Piano Quintet in A major, Op. 81

Allegro ma non tanto

Dumka: andante con moto

Scherzo: furiant - molto vivace

Finale: allegro

Antonin Dvořák

(1841-1904)

Ellen de Pasquale, violin Wei-Pin Kuo, violin

Choong-Jin Chang, viola Alberto Parrini, cello

Reiko Uchida, piano

Sponsored by CIGNA Foundation

Rieko Aizawa: student of Peter Serkin
Steven Copes: student of Aaron Rosand
Sylvia Konopka: student of Rafael Druian
Choong-Jin Chang: student of Joseph de Pasquale
Arash Amini: student of David Soyer
Gabriel Adorjan: student of Aaron Rosand
Ning Kam: student of Jaime Laredo & Yumi Ninomiya Scott
Kirsten Johnson: student of Michael Tree
Alberto Parrini: student of David Soyer
Ellen de Pasquale: student of Jascha Brodsky
Wei-Pin Kuo: student of Jascha Brodsky & Jaime Laredo
Reiko Uchida: student of Leon Fleisher

Edward Aldwell prepared the Bach
Felix Galimir prepared the Mendelssohn and the Dvořák

"Music means itself."

- Eduard Hanslick

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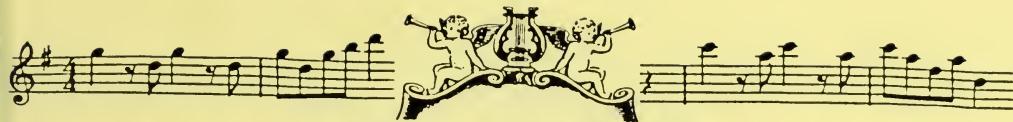
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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 9 February 1994 at 8:00pm in Curtis Hall

♪Thirty-fifth Student Recital♪

Sonata for Bassoon and Cello in B♭ major, K. 292

W. A. Mozart

(1756-1791)

Allegro

Andante

Rondo: allegro

Michelle Rosen, bassoon Margaret Tobola, cello

Quartet for Flute and Strings in C major, K. 285b

Mozart

Allegro

Andantino

Demarre McGill, flute Jennifer Haas, violin
Valerie Johnson, viola Jeffrey Lastrapes, cello

♪INTERMISSION♪

Symphony № 27 in G major, K. 199 [162a] (1773)

Mozart

Allegro

Andantino grazioso

Presto

The Curtis Chamber Orchestra
conducted by
Ignat Solzhenitsyn

Clarinet Concerto in A major, K. 622 (1791)

Mozart

Allegro

Adagio

Rondo: allegro

Gregory Raden, clarinet
The Curtis Chamber Orchestra
conducted by
Ignat Solzhenitsyn

Michelle Rosen: student of Bernard Garfield
Margaret Tobola: student of David Soyer
Demarre McGill: student of Julius Baker & Jeffrey Khaner
Jennifer Haas: student of Jascha Brodsky
Valerie Johnson: student of Karen Tuttle
Jeffrey Lastrapes: student of Orlando Cole
Gregory Raden: student of Donald Montanaro
Ignat Solzhenitsyn: student of Otto-Werner Mueller

THE ORCHESTRA

VIOLINS

Ellen de Pasquale
Judy Lin
JEnnifer Haas
Indira Koch

Dennis Kim
Jenny Oaks
Gabriel Adorjan

VIOLAS

Si-Fei Cheng
Nokuthula Ngwenyama

CELLOS

Alberto Parrini
Reynard Rott

DOUBLEBASS

Juan Carlos Peña Cueva

FLUTES

Catherine Hays
Demarre McGill

BASSOONS

Glenn Einschlag
Michelle Fenton

HORNS

Carey Potts
Chi-Zong Wang

"Beethoven constantly strives for the heavens - Mozart is already there."

- Robert McIlhenny

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 11 February 1994 at 8:00pm in Curtis Hall

♪Thirty-sixth Student Recital♪

Trumpet Concerto in E♭ major

Franz Joseph Haydn

(1732-1809)

Allegro

Andante

Allegro

Josh Whitehouse, trumpet

Heather Conner, piano

Sonata for Piano and Cello in E minor, Op. 38

Johannes Brahms

(1833-1897)

Allegro non troppo

Allegretto quasi Menuetto - Trio

Allegro

Rieko Aizawa, piano Alberto Parrini, cello

♪INTERMISSION♪

Sonata for Viola and Piano

Arnold Bax

Molto moderato

(1883-1953)

Allegro energico ma non troppo presto

Molto lento

Nokuthula Ngwenyama, viola

Meng-Chieh Liu, piano

La cheminée du Roi René, Op. 205 (1939)

Darius Milhaud

Cortège - Aubade - Jongleurs - La Maousinglade -

(1892-1974)

Joutes sur l'arc - Chasse a Valabre - Madrigal - Nocturne

Catherine Hays, flute Lelie Resnick, oboe
Sam Caviezel, clarinet Michelle Fenton, bassoon
Tracy Clark, horn

Josh Whitehouse: student of Frank Kaderabek
Heather Conner: student of Eleanor Sokoloff
Rieko Aizawa: student of Peter Serkin
Alberto Parrini: student of David Soyer
Nokuthula Ngwenyama: student of Karen Tuttle
Meng-Chieh Liu: Staff Pianist, Curtis '93
Catherine Hays: student of Julius Baker & Jeffrey Khaner
Lelie Resnick: student of Richard Woodhams
Sam Caviezel: student of Donald Montanaro
Michelle Fenton: student of Bernard Garfield
Tracy Clark: student of Myron Bloom

Donald Montanaro prepared the Milhaud

"The real splendor of music is a human splendor - the joy of realization - and its sole criterion the quality of disciplined expression."

- Abram Chasins

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 14 February 1994 at 8:00pm in Curtis Hall

♪Thirty-seventh Student Recital♪

Concerto for Four Bassoons and Continuo "Le Phenix"
1 Allegro 2 Largo 3 Allegro

Michel Corrette
(1709-1795)

Prelude and Fugue for Four Bassoons
1 Andante 2 Allegretto

Arkady Dubensky
(1896-19660)

Glenn Einschlag, bassoon Michelle Fenton, bassoon
Michelle Rosen, bassoon Martin Garcia, bassoon
Paolo Bordignon, harpsichord

Cello Concerto in A minor, Op. 29
Nicht zu schnell
Langsam
Sehr lebhaft

Robert Schumann
(1810-1856)

Pitnarry Shin, cello
Chiao-han Liao, piano

♪INTERMISSION♪

Sonata for Piano and Violin No. 8 in G major, Op. 30/3
No. 8 in G major, Op. 30/3
Allegro assai
Tempo di menuetto, ma molto moderato e grazioso
Allegro vivace
Emi Nakajima, piano Marc Yun, violin

Ludwig van Beethoven
(1770-1827)

Suite française
1 Bransle de Bourgogne 2 Pavane
3 Petite Marche militaire 4 Complainte
5 Bransle de Champagne 6 Sicilienne 7 Carillon

Francis Poulenc
(1899-1963)

Lelie Resnick & Alexandra Knoll, oboes Michelle Rosen & Michelle Fenton, bassoons
Jack Sutte & Jason Gamar, trumpets
James Clark & James Nova, trombones
Barry McCommon, bass trombone Paolo Bordignon, harpsichord
Anthony Lafargue, percussion Rossen Milanov, conductor

Sponsored by Mutual Assurance Company

Glenn Einschlag, Michelle Fenton, Michelle Rosen, Martin Garcia: students of Bernard Garfield
Paolo Bordgnon: organ student of John Weaver & harpsichord student of Lionel Party
Pitnarry Shin: student of David Soyer
Chiao-han Liao: student of Seymour Lipkin
Emi Nakajima: student of Eleanor Sokoloff
Marc Yun: student of Rafael Druian
Lelie Resnick & Alexandra Knoll: students of Richard Woodhams
Jack Sutte & Jason Gamar: students of Frank Kaderabek
James Clark, James Nova & Barry McCommon: students of Glenn Dodson
Anthony Lafargue: student of Michael Bookspan
Rossen Milanov: student of Otto-Werner Mueller

Bernard Garfield prepared the bassoon works

"I think I know the reason why music, more than any art, is subject
to the changes of which it is accused: it depends all the time
on those who perform it."

- André Grétry

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merican Musical Scenes

BRIGADOON

*Sunday in the Park
with George*

February 17, 18, 19 & 20, 1994



The Curtis Institute of Music Opera Theatre

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries. In addition to undergraduate degree in performance, composition and conducting, it offers the degree of master of music in opera and in accompanying.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, 39 alumni of The Curtis Institute have gone on to sing with the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932. This tradition of operatic excellence has continued in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Kevin Short, Gianna Rolandi, Michael Schade, Katherine Ciesinski and Vinson Cole.



Vocal Studies Department

<i>Head of Department</i>	Mikael Eliasen
<i>Administrator</i>	Ralph Batman
<i>Opera Coach</i>	Susan S. Ashbaker
<i>Make-up</i>	Marciem Bazell
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera</i>	Wayne Conner
<i>Diction</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Stagecraft</i>	Rhoda Levine
<i>Voice Coach</i>	David Lofton
<i>Voice Teacher</i>	Marlena Kleinman Malas
<i>Opera Coach</i>	Susan Nowicki
<i>Principal Opera Coach</i>	Danielle Orlando
<i>Voice Teacher</i>	Margaret Poyner
<i>Opera Coach</i>	Donald St. Pierre
<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

The Curtis Institute of Music Opera Theatre

presents

Excerpts from *Brigadoon*

Sunday in the Park with George

Donald St. Pierre, *Music Director*

Ken Cazan, *Stage Director*

Donald St. Pierre and Susan Nowicki, *Pianists*

George McMahon, *Lighting Designer*

Marciem Bazell, *Make-Up*



Thursday, February 17, 1994

Friday, February 18, 1994

Saturday, February 19, 1994

Sunday, February 20, 1994

The Curtis Opera Studio

8:00 p.m.



Special thanks to The Edwin B. Garrigues Foundation and the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund for their generous support in helping to train our singers in The Curtis Opera and Voice Programs.

The Curtis Institute of Music
Gary Graffman, Director

American Musical Scenes

The Ensemble: Christina Bouras, Kamel Boutros, Alison Buchanan, Ted Christopher, Heather Dials, Courtney Durham, Juan Diego Florez, John Haley-Relyea, Tamara Hardesty, Misoon Kim, Bavat Marom, Donald Marrazzo, Nikola Mijailovic, Rachel Mondanaro, Rebecca Robbins, Rinat Shaham, Maria Wood.

BRIGADOON

Music by Frederick Loewe, Lyrics by Alan Jay Lerner

Prologue

Mr. Murdoch John Haley-Relyea
Full Ensemble

Brigadoon

Full Ensemble

Down on MacConnachy Square

Vendors Ted Christopher
Courtney Durham
Juan Diego Florez
Misoon Kim
John Haley-Relyea

Come Ye to the Fair

Sandy John Haley-Relyea
MacGregor Kamel Boutros
Stuart Juan Diego Florez
Meg Bavat Marom

Waitin' for My Dearie

Fiona Christina Bouras
Meg Bavat Marom
Ladies' Ensemble

I'll Go Home with Bonnie Jean

Meg Bavat Marom
Charlie Donald Marrazzo
Fiona Christina Bouras
Full Ensemble

Almost Like Being in Love

Mr. Murdoch John Haley-Relyea
Fiona Rebecca Robbins
Tommy Nikola Mijailovic

My Mother's Weddin' Day

Meg Bavat Marom
Full Ensemble

There But for You Go I

Fiona Alison Buchanan
Tommy Ted Christopher

From This Day On

Fiona	Alison Buchanan
Tommy	Kamel Boutros
Jeff	Courtney Durham

Finale

Fiona	Alison Buchanan
Tommy	Kamel Boutros

10-minute Intermission

SUNDAY IN THE PARK WITH GEORGE

Music and Lyrics by Stephen Sondheim

Gossip Sequence

George	Ted Christopher
Boatman	John Haley-Relyea
Celeste #1	Heather Dials
Celeste #2	Tamara Hardesty
Nurse	Courtney Durham
Old Woman/George's Mother	Misoon Kim
Dot	Rinat Shaham

The Day Off

Celeste #1	Heather Dials
Celeste #2	Tamara Hardesty
George	Ted Christopher/Juan Diego Florez
Frieda	Maria Wood
Franz	Nikola Mijailovic
Boatman	John Haley-Relyea

The One on the Left

Soldier	Donald Marrazzo
Celeste #1	Heather Dials
Celeste #2	Tamara Hardesty

We Do Not Belong Together

Dot	Rinat Shaham
George	Kamel Boutros

Lesson No. 8

George	Kamel Boutros
--------	---------------

Move On

Dot	Rachel Mondanaro
George	Juan Diego Florez

Sunday/Finale

Dot	Rachel Mondanaro
George	Juan Diego Florez
<i>Full Ensemble</i>	

Biographies

Donald St. Pierre, Music Director

A Curtis faculty member since 1990, Mr. St. Pierre was associated with the Skylight Opera Theater in Milwaukee as music director from 1978-1990. He conducted more than 50 productions there, ranging from Monteverdi's *The Coronation of Poppea* to Stephen Oliver's *Mario and the Magician* (the American premiere), as well as the operas of Pergolesi, Mozart and Donizetti, the Gilbert and Sullivan canon, and music theater works of Bernstein, Blitzstein and Weill. In addition, he has worked for Opera/Omaha, the Pittsburgh Opera Theatre, the American Music Theatre Festival, and in 1986 he served as chorus master at the Vienna State Opera for Leonard Bernstein's *A Quiet Place* (recorded by DGG, conducted by the composer). Most recently, Mr. St. Pierre conducted the Curtis production of *The Coronation of Poppea*.

Ken Cazan, Stage Director

Mr. Cazan, who began his directing career in 1985, has directed over 40 productions, over half of which were new, for more than a dozen companies in North America and Italy. Known for his innovative style, Mr. Cazan has a varied professional career that encompasses work in opera, musical theater and serious theater. Mr. Cazan has directed productions for such companies as the Santa Fe Opera, the Boston Lyric Opera, Wolf Trap, Canadian Opera Company, the Milwaukee Chamber Theatre, the Seattle Opera and the Opera Theatre of St. Louis, to name only a few. He also served for three years as the Director of the Opera Workshop Program at the University of Michigan's School of Music and directed *La Bohème* with Leonard Bernstein conducting, in Rome, Italy. As part of the Young Artists Program, he also taught acting classes at the Metropolitan Opera. Most recently, Mr. Cazan directed his production of Bizet's *Carmen* with the Boston Lyric Opera and performed the role of Salieri in *Amadeus*. Following this Curtis performance, he will stage his production of Gounod's *Faust* with the Miami Opera, *Intermezzo* for the Santa Fe Opera and *Die Fledermaus* for Portland Opera.

George McMahon, Lighting Designer

George McMahon has, over the course of the past 20 years, designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, the Annenberg Center, the Merriam (Shubert) Theatre, the Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Little Shop of Horrors* at St. Joseph's University where he is technical director of the Bluett Theatre. *American Musical Scenes* marks Mr. McMahon's 20th production for The Curtis Institute of Music.

Would you like to hear free recitals by Curtis students?

Please join us almost any Monday, Wednesday or Friday evening during the school year, when Curtis students perform varied programs of solo and chamber music. These recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, please call 215-893-5261.



Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available at the Friends of Curtis table. You can also be added to the mailing list by calling 215-893-5279 during business hours.



The Friends of Curtis

There are 157 young musicians of exceptional talent training for careers as performing artists at The Curtis Institute of Music. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that plays an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.



The Pew Charitable Trusts Award Challenge Grant

The Pew Charitable Trusts have awarded The Curtis Institute of Music a two year, \$10,000 matching grant, which Curtis must match on a two-to-one basis. Your gift to The Curtis Institute of Music now goes twice as far and will greatly help Curtis in reaching its match. We are deeply grateful to all our individual supporters for their continued annual giving support and membership in The Friends of Curtis.

The Curtis Institute of Music

1993-94 Remaining Opera and Orchestra Concerts

The Symphony Orchestra of The Curtis Institute of Music

Otto-Werner Mueller, conductor; Ilana Davidson, soprano; Ruby Philogene, mezzo-soprano; The Philadelphia Singers Chorale, David Hayes, Artistic Director

February 24 at 8:00 p.m.; Academy of Music

MAHLER'S Symphony No. 2, *The Resurrection*

Tickets: \$16, \$13, \$11, \$4;

Amphitheatre: FREE (Tickets Required)



The Symphony Orchestra of The Curtis Institute of Music

André Previn, conductor; Young Uck Kim, violin

April 10 at 8:00 p.m.; Academy of Music

RAVEL *Le Tombeau de Couperin*

MOZART Violin Concerto in G major, K. 216

SHOSTAKOVICH Symphony No. 5

Tickets: \$16, \$13, \$11, \$4;

Amphitheatre: FREE (Tickets Required)



The Marriage of Figaro

In Italian with English Supertitles

David Adler, Conductor

Rhoda Levine, Stage Director

April 28 & 30 at 7:30 p.m.

Centennial Hall at The Haverford School

Tickets: \$15



THE CURTIS
OPERA
THEATRE

FOR INFORMATION CALL: (215) 893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 18 February 1994 at 8:00pm in Curtis Hall

♪Thirty-ninth Student Recital♪

Variations on a Folksong in A♭ major
for Two Oboes and English Horn

Hans Hadamowsky
(b. 1906)

Theme: andante semplice 1 Poco sostenuto 2 Molto più animato

3 Tranquillo 4 Allegro con grazia 5 Molto vivace 6 Tempo primo 7 Kraftvoll

8 Tempo primo 9 Molto vivace 10 Poco tranquillo 11 Lento 12 Vivacissimo

Kathy Ann Lord, oboe Lelie Resnick, oboe
Alexandra Knoll, English horn

Sonata № 5 in F major for Piano and Violin, Op. 24

L. van Beethoven
(1770-1827)

"Spring"

Allegro

Adagio molto espressivo

Scherzo

Rondo

Koji Attwood, piano Maureen Nelson, violin

♪INTERMISSION♪

Prelude for Brass Quintet

Max Reger
(1873-1916)

Quintet for Brass

Malcolm Arnold
(b. 1921)

Allegro vivace

Andante co moto

Allegro con brio

Selections from Porgy and Bess
(transcribed by Gale)

George Gershwin
(1898-1937)

Overture, Catfish Row - Summertime - A Woman is a Sometime Thing

My Man's Gone Now - I Got Plenty o' Nuttin - Bess, You is

My Woman Now - It Ain't Necessarily So

The Philadelphia Brass Works

Jack Sutte, trumpet Joshua Whitehouse, trumpet

Patrick Pridemore, horn Paul Bryan, Trombone

Eric Bubacz, tuba

Kathy Ann Lord: student of Richard Woodhams
Lelie Resnick: student of Richard Woodhams
Alexandra Knoll: student of Richard Woodhams
Koji Attwood: student of Seymour Lipkin
Maureen Nelson: student of Yumi Ninomiya Scott
Jack Sutte: student of Frank Kaderabek
Joshua Whitehouse: student of Frank Kaderabek
Patrick Pridemore: student of Myron Bloom
Paul Bryan: Curtis'93
Eric Bubacz: student of Paul Krzywicki

"The Physicians will tell you that the exercise of Musick is a great lengthener of the life, by stirring and reviving of the Spirits, holding a secret sympathy with them."

- Henry Peacham, 1622

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 21 February 1994 at 8:00pm in Curtis Hall

♪Fortieth Student Recital♪

Graduation Recital: Sophie Yu

Prelude and Fugue in F major from
Book II of the Well-Tempered Clavier, S. 880

Johann Sebastian Bach
(1685-1750)

Sonata № 17 in D minor, Op. 31/2

Ludwig van Beethoven
(1770-1827)

Largo - Allegro

Adagio

Allegretto

Four Etudes-Tableaux, Op. 33

Sergey Rachmaninoff
(1873-1943)

F minor - C major - E♭ minor - E♭ major

Sophie Yu, piano

♪INTERMISSION♪

Sechs kleine Klavierstücke, Op. 19

Arnold Schoenberg
(1874-1951)

Fantasiestücke, Op. 12

Robert Schumann
(1810-1856)

1 Des Abends 2 Aufschwung 3 Warum?

4 Grillen 5 In der Nacht 6 Fabel

7 Traumeswirren 8 Ende vom Lied

Sophie Yu, piano

Sponsored by ARCO Chemical Company

Sophie Yu: student of Seymour Lipkin

"Respect the pianoforte! It gives a single person command over something complete: in its ability to go from very soft to very loud in one and the same register it excels all other instruments. The trumpet can blare, but not sigh; the flute is contrary; the pianoforte can do both. Its range embraces the highest and lowest practicable notes. Respect the pianoforte!"

- Ferruccio Busoni

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Howard Kornblum, Director of Concert Division

The University of Pennsylvania Department of Music

THE PENN COMPOSERS GUILD

Sunday, February 20, 1994 at 8:00pm
The Curtis Institute of Music

PROGRAM

Three Movements for Solo Clarinet

Alex Catalona

Sam Caviezel, clarinet

Dixon Impressions

Robert Patterson

1. "Sledding, Ipswich" - Theodore Wendel
2. "Nude" - Otto Henry Bacher

Jen Morgo, violin

Twelve plus five

Tzyy-Sheng Lee

Lih-Meei Veng, flute
Kang-Kuo Ho, clarinet
Tzyy-Sheng Lee, piano

INTERMISSION

On Fractals and Mirrors

Andrian Pervazov

for amplified clarinet, amplified contrabass and DSP
(digital signal processor)

1. [two lone souls stalking each other amidst a dark fractal]
2. [gazing into a fractal mirror]

Michael Bepko, clarinet
Heather Miller, contrabass

Waves

Z. Chesky Neceski

Z. Chesky Neceski, accordion

BIOGRAPHIES AND PROGRAM NOTES

ALEX CATALONA was born in 1972 in Washington, D.C. and later moved to St. Louis, Missouri where he studied violin, double bass and guitar. He currently studies composition with James Primosch and Richard Wernick at the University of Pennsylvania where he is pursuing a Bachelor's degree in Music and English with concentrations in Music Theory and Twentieth-Century American Literature.

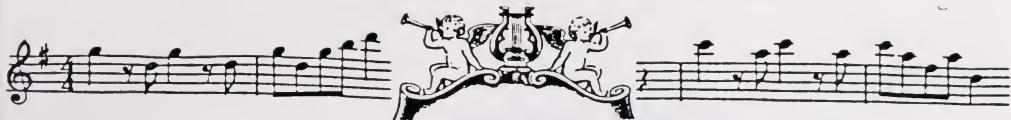
THREE MOVEMENTS FOR SOLO CLARINET is a straightforward piece for clarinet highlighting the instrument's expressive quality as well as its aptitude for technique-driven passages. The second movement consists of a theme and variations.

ROBERT PATTERSON received his Bachelor's degree from Oberlin College in 1979 and a Master of Music from Memphis State University in 1982. He is an active horn player and composer. His horn teachers were Robert Fries and Richard Dolph. He has studied composition with George Crumb, Richard Wernick, Jay Reise, Joe Wood, John Baur, and Donald Freund. He received the 1990 Distinguished Composer of the Year award from the Music Teachers National Association, and he has received other grants and awards including Meet the Composer and ASCAP Standard Awards. Mr. Patterson is currently in residence at the University of Pennsylvania where he is at work on a PhD in music composition. He also has been the manager of a group developing PC-based hotel software for Holiday Inns, and his interest in computers has led him to become an expert on the technology of computer assisted music notation.

DIXON IMPRESSIONS (June 13, 1993) is one in a continuing series of short pieces commissioned by the Dixon Gallery and Gardens for performance during special exhibits. Located in a mansion in Memphis, TN, the Dixon Gallery presents eight or ten special exhibits a year. The exhibit for which the *Impressions* were composed was an exhibit of American Impressionists. Many of the scenes were pastoral, and this led me to conceive a set of pieces based on the seasons. Ultimately I only composed movements for Winter and Summer, but I feel that the piece is complete this way. In the premier performance, a slide of each painting was projected as its corresponding piece was played.

TZYY-SHENG LEE was born in Taipei, Taiwan, Republic of China in 1965. He received his Bachelor of Fine Arts degree in Composition from the National Institute of the Arts (Taipei) in 1988, where he studied with Professors Yen Lu and Hwang-Long Pan. Lee came to the United States in the fall of 1990 to study composition at Boston University with Professors Theodore Antoniou and Lukas Foss. His works have been performed in Taiwan, Japan, the U.S., Poland and New Zealand. His music has been heard at the Asian Composers' League Festival, Aspen Music Festival, the ISCM World Music Days and the Asia-Pacific Festival. In December of 1990 he was invited to hold a composition recital at the National Recital Hall in Taipei, as a winner of the Young Musicians Competition. His music was also presented at the International Rostrum of Composers (UNESCO) in Paris in May, 1992 and subsequently selected for broadcast in seven countries. In the fall of 1992, Tzyy-Sheng Lee transferred to the University of Pennsylvania to pursue his PhD degree in Composition. He is currently a student of Jay Reise.

TWELVE PLUS FIVE (1993) is scored for piano, flute and clarinet in B flat. The composer hesitates to describe it as a traditional "trio" since the three instruments rarely play together as an ensemble. Instead, the composer explores solo and duo combinations with the aim of creating a mood of alienation and emotional distance. *Twelve plus five* receives its premier this evening. The composer wishes to express his appreciation to the two wind players, Ms. Lih-Meei Veng and Mr. Kang-Kuo Ho, whom he has known for twelve and five years, respectively. Both are doctoral students at the City University of New York.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 23 February 1994 at 8:00pm in Curtis Hall

♪Forty-first Student Recital♪

This concert is in memory of Annina Gregoretti Cozzi and
Mario Cozzi. Mrs. Cozzi was a former faculty member.

Adelaide, Op. 46

Ludwig van Beethoven
(1770-1827)

Juan Diego Florez, tenor
Mikael Eliasen, piano

Sonata in C major, K. 330

Wolfgang Amadeus Mozart
(1756-1791)

Allegro moderato

Andante cantabile

Allegretto

Fantasiestücke, Op. 12

Robert Schumann
(1810-1856)

1 Des Abends 2 Aufschwung 3 Warum 4 Grillen

5 In der Nacht 6 Fabel 7 Traumes Wirren 8 Ende vom Lied

Hiroko Sasaki, piano

Four Last Songs

Richard Strauss
(1864-1949)

1 Frühling 2 September 3 Beim schlafengehen 4 Im Abendrot

Alison Buchanan, soprano
Mikael Eliasen, piano

♪INTERMISSION♪

Die Mainacht, Op. 43/2

Johannes Brahms
(1833-1897)

O wüsst doch den Weg, Op. 63/8

Den gang zum Liebchen, Op. 48/1

Immer leiser wird mein Schlummer, Op. 105/2

Meine Liebe ist grün, Op. 63/5

Nikola Mijailovic, baritone
Mikael Eliasen, piano

(please turn)

Liederkreis, Op. 39

1 In der Fremde 2 Intermezzo 3 Waldgespräch
4 Die Stille 5 Mondnacht 6 Schöne Fremde 7 Auf einer Burg
8 In der Fremde 9 Wehmuth 10 Zwielicht
11 Im Walde 12 Frühlingsnacht

Robert Schumann
(1810-1856)

John Haly-Relyea, bass-baritone
Mikael Eliasen, piano

Juan Diego Florez: student of Marlena Malas
Hiroko Sasaki: student of Leon Fleisher

Alison Buchanan: Master's Degree Student in the Opera Department
with Mikael Eliasen

Nikola Mijailovic: Master's Degree Student in the Opera Department
with Mikael Eliasen

John-Haly Relyea: student of Edward Zambara

"Would you have your songs endure? Build on the human heart."

- Robert Browning

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The Symphony Orchestra of The Curtis Institute of Music



Otto-Werner Mueller
Conductor

Ilana Davidson
Soprano

Ruby Philogene
Mezzo-soprano

The Philadelphia
Singers Chorale
David Hayes,
Artistic Director



Thursday, February 24
8:00 p.m.
Academy of Music



In Memory of
William J. Hawkins
1941-1993

William J. Hawkins was one of Philadelphia's best known and most respected bank trust officers. His death last July at the young age of 52 was a great loss to his many friends and colleagues.

Bill's distinguished career as a lawyer and trust officer in the estate administration area at Girard Bank and its successor, Mellon Bank, spanned three decades. He was deeply committed to serving his clients and colleagues on the highest professional level. Always wise, soft-spoken, dependable and sincere Bill enriched the lives of countless friends, colleagues and clients.

Bill's passion for symphonic music, and Mahler's 2nd Symphony in particular, combine to make the sponsorship of tonight's performance a fitting tribute. He would have been proud of the young musicians studying at The Curtis Institute of Music and performing here this evening. We were blessed by his friendship and are honored to underwrite this concert in his memory.

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The Symphony Orchestra of The Curtis Institute of Music

Otto-Werner Mueller, *Conductor*

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Ruby Philogene, *Mezzo-soprano*

The Philadelphia Singers Chorale

David Hayes, *Artistic Director*

LAHLER

Symphony No. 2 in C minor, Resurrection

Allegro maestoso

Andante moderato

Scherzo: In ruhig fliessender Bewegung

Sehr feierlich, aber schlcht (*Urlicht*)

(text from *The Youths Magic Horn*)

Im Tempo des Scherzos. Wild Herausfahrend – Langsam –

Allegro energico – Langsam. Misterioso

(text after Klopstock's sacred poem *Resurrection*)

*This Concert is sponsored by the
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Gary Graffman, Director

Otto-Werner Mueller

Otto-Werner Mueller has established himself as one of this country's foremost conducting teachers and is highly regarded for his work with young orchestra players. In 1986, Mr. Mueller joined the Curtis faculty as head of the conducting department. He began his musical studies in Frankfurt, Germany, and in 1945, at the age of 19, was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theater. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation where he conducted orchestra, opera and ballet performances, and in 1958 he became a teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. Mr. Mueller has guest-conducted major orchestras throughout the United States, including St. Louis, Atlanta, Detroit and Houston, and has conducted all the major Canadian orchestras. He was guest professor at the Moscow State Conservatory in 1963 and has conducted the Moscow, Leningrad and Riga symphony orchestras. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation.

Ilana Davidson

A 1992 Curtis graduate, soprano Ilana Davidson recently made her Carnegie Hall debut with Leonard Slatkin and the Saint Louis Symphony in William Bolcom's *Songs of Innocence and of Experience*. This past spring she returned to Milwaukee's Skylight Opera Theatre for the North American premiere of Mozart's *The Jewel Box*, having performed the role of Cunegonde in the Skylight production of *Candide* by Leonard Bernstein. In addition to leading roles with Glimmerglass Opera and the Pennsylvania Opera Theatre, Ms. Davidson has performed in opera and recital in Belgium, Czechoslovakia and Germany. Her discography includes works by Kurt Weill, Ross Lee Finney and Benjamin Britten. In March, Ms. Davidson will make her debut with the Opera Company of Philadelphia as Papagena in *The Magic Flute*.

Ruby Philogene

A 1993 Curtis graduate and first-prize winner of England's prestigious Kathleen Ferrier Competition, mezzo-soprano Ruby Philogene has performed in opera and with symphony orchestras throughout the U.S. and Europe. Her engagements this season include performances of Prokofiev's *Alexander Nevsky* and Handel's *Messiah* with the San Francisco Symphony Orchestra, a New Year Gala with the Phoenix Symphony Orchestra, H.M.S. *Pinafore* with the London Philharmonic Orchestra under Roger Norrington, and Britten's *A Midsummer Night's Dream* for the Covent Garden Festival. Ms. Philogene

as also performed at Aldeburgh in *Dido and Aeneas* and was the recipient of both the Countess of Muster Award and the Royal Society of Arts Award.

The Philadelphia Singers Chorale

David Hayes, Artistic Director

The Philadelphia Singers Chorale, founded in 1991, is a symphonic chorus of 0 professional and 60 talented volunteer singers. The Chorale made its debut on the Philadelphia Singers' concert series in sold-out performance of Mozart's *Requiem* at Philadelphia's Academy of Music. It next appeared in concert with the Philadelphia Orchestra in May 1992 in Riccardo Muti's final performances as Music Director of The Orchestra. The Chorale now appears regularly on The Philadelphia Singers' concert series and with The Philadelphia Orchestra. In September 1993, The Chorale appeared in two gala performances of Beethoven's Ninth Symphony, which marked the arrival of Wolfgang Sawallisch as Music Director of The Philadelphia Orchestra. The Philadelphia Singers Chorale performs with institutions such as the Pennsylvania Ballet, Philly Pops, Mann Music Center, Bach Festival of Philadelphia and many others.

Program Notes

by Howard Kornblum

Gustav Mahler

Born: Kaliste, July 7, 1860

Died: Vienna, May 18, 1911

Symphony No. 2 in C minor, Resurrection

In his book about Mahler's symphonies and songs, the English writer, Philip Barford, tells us: "In the music of Gustav Mahler romantic feeling and profound lyrical sensibility are exalted to the highest degree." Later on in the book he writes: "In the Second, Third and Fourth Symphonies Mahler explored a world of sound to which the voice adds dimensions of explicit meaning and association. These confirm Mahler's belief, once expressed in a letter, that the man of letters, the philosopher and the painter are all integrated in the musician."

The Symphony No. 2 — composed in 1894 during Mahler's summer vacation at Steinbach in Austria — was his first work in which he enlarged the symphonic form to previously unknown dimensions. The score calls for woodwinds by four, ten horns, six trumpets, four trombones and tuba, two kettle drum players and five percussionists, two harps, organ, and the usual strings; all this in addition to a mezzo-soprano soloist in the fourth movement and a soprano soloist and mixed chorus for the fifth movement. Commentators on Mahler have pointed

out that his Symphony No. 1 (1888) concerned itself with the unfolding of sheerly musical development with little or no hint of drama or content. The American writer, Abraham Skulsky, wrote that "we find in the Symphony No. 2 a parallel development of music and drama. Mahler thus took up with the dramatic development of Beethoven's Ninth Symphony, and it may be said that a certain affinity relates both works. Both composers in their first movements are concerned with human struggle and give to their ideas a pure musical structure. In the last movements both express faith in different forms and in so doing enlarge the limits of the classical symphony to a dramatic expression of ideas unfolding itself in a free manner without reference to form."

Philip Barford amplifies his thoughts further when he writes: "We may remember that the symphony antedated the horrors of the First World War by only a few years. Mahler's passionate, wish-fulfilling vision of resurrection and his identification with suffering mankind throw prophetic light on the whitened bones of human experience in the 20th century. From this standpoint, and quite apart from concluding expressions of faith and optimism, it is one of the greatest death-symphonies ever written, especially as it retains a universal reference lost in the agonized introspection of the Ninth Symphony, in which Mahler contemplates his own approaching end."

Mahler had originally called the huge

first movement (it lasts almost 20 minutes) *Totentfeier* (Celebration of the Dead). He described the second movement as an interlude expressing the recollection of happier days. Its mood is that of a Viennese dance, the Ländler. The final three movements are played without a pause. The third movement is a transcription into orchestral terms of a song, "St. Anthony of Padua's Sermon to the Fishes," from a cycle of twelve songs Mahler had written for his *Des Knaben Wunderhorn* (The Youth's Magic Horn), musical settings of German folk poetry. This leads directly into the fourth movement, with the mezzo-soprano intoning the haunting *Urlicht* (Eternal Light) which also comes from the same cycle. Skulsky writes, "It expresses the need and pain of man, his hope of finding a way to heaven and his wish that God not forsake him." The final movement is gigantic, dramatic, urgent and theatrical. Its long and involved symphonic development, using materials from this movement and the first movement, leads to the soprano and chorus uttering the unforgettable setting of an ode Mahler admired, Klopstock's *Resurrection*. Skulsky tells us, "This last section of the symphony is an intense expression of faith. It is developed freely after the given verses and its main subject consists of the chorale which so often had been resounded before. The movement ends in a climax of sound amidst the full play of orchestra and organ and the sounding of bells."

Generally, Mahler disliked publishing a "program" for his symphonies. But he sometimes waited until the first public performance of a symphony and then gave some written ideas about it. Concerning his extraordinary movement, which he considered a portrayal of the Last Judgment, he wrote: "We are confronted again with all the dreadful questions. . . . The end of all living things is come — the Last Judgment is announced. . . . The earth trembles, graves burst open, the dead arise and stream forth in an endless procession. . . . The wailing grows ever more dreadful . . . all consciousness ceases at the approach of the Eternal Spirit. The Great Summons is heard — the trumpets of the Apocalypse call; in the awful

silence, we think we hear a distant nightingale, like a last quivering echo of earthly life! . . . Softly a chorus of saints and heavenly beings breaks forth: 'Rise again, yea, thou shalt rise again.' There appears the glory of God! A wondrous gentle light permeates us to the heart — all is quiet and blissful! And behold: There is no judgment — there is no sinner, no righteous, no great and no small. There is no punishment and no reward! An almighty feeling of love illuminates us with blessed knowing and being."

Perhaps the essence of Mahler can be summed up in a sentence his widow, Alma, wrote in her *Memories*: "His battle for the eternal values, his elevation

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above trivial things, and his unflinching devotion to truth are an example of the saintly life."

Urlicht

(from *Des Knaben Wunderhorn*)

O Röschen rot!

(O Rosebud red)

Der Mensch liegt in grösster Not,
(Man lies in greatest need)

Der Mensch liegt in grösster Pein,
(Man lies in greatest woe)

Je lieber möcht' ich im Himmel sein.
(If only I could to heaven go)

Da kam ich auf einen breiten Weg,
(Then I came upon a broad, fair way)

Da kam ein Engelein und wollt' mich abweisen.

(There came an angel and he wanted to reject me)

Ach nein! Ich liess mich nicht abweisen.

(Ah no, I would not be rejected)

Ich bin von Gott und will wieder zu Gott!
(I am of God and wish to return to God)

Der liebe Gott wird mir ein Lichtchen geben,
(Beloved God will give me a candlelight)

Wird leuchten mir bis in das ewig selig' Leben!
(And into eternal, blissful life will send me)

Resurrection

(after Friedrich Gottlieb Klopstock's *Resurrection*)

Aufersteh'n, ja aufersteh'n wirst du, mein Staub, nach kurzer Ruh!

(You will rise again, my dust, after a short rest)
Unsterblich Leben wird der dich rief, dir geben,

(Immortal life will He grant who called)

Wieder aufzublüh'n, wirst du gesägt!

(To bloom again, your seed is sown!)

Der Herr der Ernte geht und sammelt Garben uns ein, die starben.

(The Lord of harvests goes and collects those who died)

O glaube, mein herz, es geht dir nichts verloren!

(Believe, my heart, you have lost nothing)

Dein ist, ja dein was du gesehnt,

(Everything you longed for is yours, yes, yours)
Was du geliebt, was du gestritten.

(You have not lived nor suffered in vain)

O glaube: du wardst nich umsonst geboren,
(You were not born in vain)

Hast nicht umsonst gelebt, gelitten,

(Yours, what you have loved for, fought for)
Was entstanden ist, das muss vergehen, was vergangen, auferstehen!

(What has gone will rise again. What has been, must go.)

Hör auf zu beben! Bereite dich, zu leben!

(Stop trembling. Get ready to live!)

O Schmerz, du Alldurchdränger, Dir bin ich entrungen!

(O Pain, all-penetrating one, I have escaped you)

O Tod die Allbezwinger, nun bist du bezwungen!

(O death, all-conquering one, now you are conquered)

Mit Flügeln, die ich mir errungen, in heissem Liebesstreben

(With wings I have won for myself, in fervent love)

Werd' ich entschweben, zum Licht, zu dem kein Aug' gedrungen.

(I shall soar to the light, unseen)

Sterben werd' ich um zu leben!

(I shall die to live)

Aufersteh'n, ja aufersteh'n wirst du mein Herz, in einem Nu!

(You will rise again, my heart, in a moment, through struggle)

Was du geschlagen, zu Gott, zu Gott wird es dich tragen.

(To God you will be carried)



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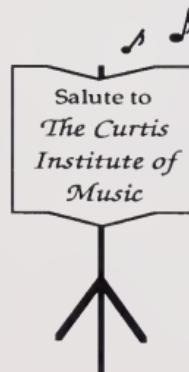
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 25 February 1994 at 8:00pm in Curtis Hall

♪Forty-second Student Recital♪

Graduation Recital: Reiko Uchida

Sonata in A minor, K. 310
Allegro maestoso
Andante cantabile
Presto

Wolfgang Amadeus Mozart
(1756-1791)

Mazurkas, Op. 17
1 in B-flat major
2 in E minor
3 in A-flat major
4 in A minor

Frederick Chopin
(1810-1849)

Fantasia in F minor, Op. 49

Chopin

Reiko Uchida, piano

♪INTERMISSION♪

Variations and Fugue on a Theme by Handel, Op. 24

Johannes Brahms
(1833-1897)

Reiko Uchida, piano

Reiko Uchida: student of Leon Fleisher & Claude Frank

"The piano bard, the piano rhapsodist, the piano mind, the piano soul
is Chopin. Tragic, romantic, lyric, heroic, dramatic, fantastic,
soulful, sweet, dreamy, brilliant, grand, simple: all possible
expressions are found in his compositions, and all
are sung by him upon his instrument,"

- Anton Rubinstein

The Robert and Edith L. Prostkoff Memorial Concert Series
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 27 February 1994 at 3:00pm in Curtis Hall

♪Forty-third Student Recital♪

Roger Scott's Doublebass Class

Sonata in G minor

Largo - Allegro con spirito - Adagio - Vivace

Henry Eccles

(fl. 1694-1735)

Charles Barr, doublebass

Heather Conner, piano

Sonata № 4 in B♭ major

Largo - Allegro - Largo - Allegro

Antonio Vivaldi

(1678-1741)

Yuching Huang, doublebass

Chiao-han Liao, piano

Elegy and Tarantelle

Giovanni Bottesini

(1821-1889)

Heather Miller, doublebass

Heather Conner, piano

♪INTERMISSION♪

String Sonata № 1 in G major

Moderato - Andante - Allegro

Gioacchino Rossini

(1792-1868)

Steven Copes, violin Jennifer Haas, violin

Alberto Parrini, cello Juan Carlos Peña, doublebass

Concerto № 1 in B minor

(in one movement)

Bottesini

Burke Shaw, doublebass

Amy I-Lin Cheng, piano

Allegro Appassionato, Op. 43

Camille Saint-Saëns

(1835-1921)

Christopher A. Chlumsky, doublebass

Koji Attwood, piano

Charles Barr, Yuching Huang, Heather Miller, Juan Carlos Peña,
Burke Shaw, and Christopher A. Chlumsky are students of Roger Scott
Heather Conner: student of Eleanor Sokoloff
Chiao-han Liao: student of Seymour Lipkin
Steven Copes: student of Aaron Rosand
Jennifer Haas: student of Jascha Brodsky
Alberto Parrini: student of David Soyer
Amy I-Lin Cheng: student of Claude Frank
Koji Attwood: student of Seymour Lipkin

"Music is the sound of universal laws promulgated."

- Henry David Thoreau

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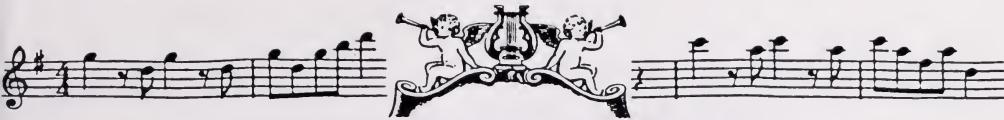
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 28 February 1994 at 8:00pm in Curtis Hall

♪Forty-fourth Student Recital♪

Trio Sonata in D minor, Op. 2/4

Jean Baptiste Loeillet

1 Largo 2 Allegro 3 Adagio 4 Allegro

(1689-1730)

Elizabeth Ostling, flute Kathy Ann Lord, oboe

Paolo Bordignon, harpsichord Arash Amini, cello

Quintet in D major, Op. 124

Julio Briccialdi

1 Allegro marziale 2 Andante 3 Allegretto 4 Allegro

(1818-1881)

Elizabeth Ostling, flute Kathy Ann Lord, oboe

Gregory Raden, clarinet Glenn Einschlag, bassoon

Karen Mendoza, horn

Sonata for Violin Alone (1944)

Béla Bartók

Tempo di ciaccona

(1881-1945)

Fuga

Melodia

Presto

Leila Josefowicz, violin

♪INTERMISSION♪

Bassoon Sonata in G major, Op. 168

Camille Saint-Saens

Allegretto moderato

(1835-1921)

Allegro scherzando

Adagio - Allegro moderato

Glenn Einschlag, bassoon

Katerina Englichova, harp

String Quartet in G minor, Op. 10

Claude Debussy

Animé et très décidé

(1862-1918)

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré

Hilary Hahn, violin Elita Kang, violin

Hui Liu, viola Margaret Tobola, cello

Sponsored by PECO Energy Company

Elizabeth Ostling: student of Julius Baker & Jeffrey Khaner
Kathy Ann Lord: student of Richard Woodhams
Paolo Bordignon: organ student of John Weaver
and harpsichord student of Lionel Party
Arash Amini: student of David Soyer
Gregory Raden: student of Donald Montanaro
Glenn Einschlag: student of Bernard Garfield
Karen Mendoza: student of Myron Bloom
Leila Josefowicz: student of Jascha Brodsky & Jaime Laredo
Katerina Englichova: student of Marilyn Costello
Hilary Hahn: student of Jascha Brodsky
Elita Kang: student of Yumi Ninomiya-Scott
Hui Liu: student of Michael Tree
Margaret Tobola: student of David Soyer

Lionel Party prepared the Loeillet
Anthony Gigliotti prepared the Briccialdi
Felix Galimir prepared the Debussy

"An interpretation of music based on the feelings cannot be
acceptable either to art or science."

- Eduard Hanslick

"Music is feeling, then, not sound."

- Wallace Stevens

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 1 March 1994 at 8:00pm

♪Forty-fifth Student Recital♪

Michael Bookspan's Percussion Class

Sonata in One Movement

David Loeb
(b. 1939)

Anthony Lafargue Ryan Leveille
David Paroby William Wozniak

Bourée fantasque

Emmanuel Chabrier
(1841-1894)

Anthony Lafargue, marimba/vibraphone
Ryan Leveille, marimba

♪INTERMISSION♪

Third Construction (1941)

John Cage
(1912-1992)

Anthony Lafargue Ryan Leveille
David Paroby William Wozniak
Michael Bookspan, conductor

Ogoun Badagris

Christopher Rouse
(b. 1949)

Anthony Lafargue Ryan Leveille
David Paroby William Wozniak Toby Orgeron

Anthony Lafargue, Ryan Leveille, David Paroby,
and William Wozniak are students of Michael Bookspan
Toby Orgeron: guest performer

"Composing's one thing, performing's another, listening's
a third. What can they have to do with another?"

- John Cage

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 2 March 1994 at 8:00pm in Curtis Hall

♪Forty-sixth Student Recital♪

Sonata in A major, K. 208

Andante e cantabile

Sonata in A major, K. 209

Allegro

Domenico Scarlatti

(1685-1757)

Une châtelaine en sa tour in A minor, Op. 110

Andante

Laura Caramellino, harp

Gabriel Fauré

(1845-1924)

Duo for Flute and Piano (1971)

Flowing

Poetic, somewhat mournful

Lively, with bounce

Aaron Copland

(1900-1990)

Catherine Hays, flute

Paolo Bordignon, piano

Sonata for Violin Alone, Op. 27/4

Allemanda - Sarabande - Finale

Eugène Ysaÿe

(1858-1931)

La Campanella

Niccoló Paganini

(1782-1840)

Jasmine Lin, violin

Meng-Chieh Liu, piano

♪INTERMISSION♪

Piano Concerto in G major

Allegromente - Adagio assai - Presto

Maurice Ravel

(1875-1937)

Heather Conner, piano
Meng-Chieh Liu, 2nd piano

Laura Caramellino: student of Marilyn Costello
Catherine Hays: student of Julius Baker & Jeffrey Khaner
Paolo Bordignon: organ student of John Weaver
Jasmine Lin: student of Jascha Brodsky & Jaime Laredo
Heather Conner: student of Eleanor Sokoloff
Meng-Chieh Liu: Staff Pianist, Curtis '93

"Composers tend to assume that everyone loves music.
Surprisingly enough, everyone doesn't."

- Aaron Copland

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 4 March 1994 at 8:00pm in Curtis Hall

♪Forty-seventh Student Recital♪

Suite Nº 2 for Solo Cello in D minor, S. 1008

Johann Sebastian Bach

(1685-1750)

Prelude - Allemande- Courante -

Sarabande - Menuetos I and II - Gigue

Vinciane Béranger, viola

Adagio and Allegro for Horn and Piano, Op. 70

Robert Schumann

(1810-1856)

Adagio con molto espressione - Allegro con brio

Patrick Pridemore, horn

Meng-Chieh Liu, piano

Poème for Violin and Piano, Op. 25

Ernest Chausson

(1855-1899)

Leila Josefowicz, violin

Hugh Sung, piano

Le Tombeau de Couperin

Maurice Ravel

(transcribed for Wind Quintet by Mason Jones)

(1875-1937)

Prelude - Fugue - Menuet - Rigaudon

Nadine Hur, flute Alexandra Knoll, oboe

Michael Bepko, clarinet Michelle Rosen, bassoon

Carey Potts, horn

♪INTERMISSION♪

Sonata in A major for Flute and Piano

César Franck

Allegretto ben moderato

(1822-1890)

Allegro

Recitativo - Fantasia

Allegretto poco mosso

Demarre McGill flute

Hugh Sung, piano

Piano Concerto Nº 1 in E♭ major

Franz Liszt

Allegro maestoso

(1811-1886)

Quasi adagio

Allegretto vivace

Allegro marziale animato

Emi Nakajima, piano

Meng-Chieh Liu, piano

Vinciane Béranger: student of Karen Tuttle
Patrick Pridemore: student of Myron Bloom
Meng-Chieh Liu: Staff Pianist, Curtis '93
Leila Josefowicz: student of Jascha Brodsky & Jaime Laredo
Hugh Sung: Curtis '90
Nadine Hur: student of Julius Baker & Jeffrey Khaner
Alexandra Knoll: student of Richard Woodhams
Michael Bepko: student of Donald Montanaro
Michelle Rosen: student of Bernard Garfield
Carey Potts: student of Myron Bloom
Demarre McGill: student of Julius Baker & Jeffrey Khaner
Emi Nakajima: student of Eleanor Sokoloff

Donald Montanaro prepared the Ravel

"You cannot imagine how it spoils one to have been a child prodigy."

- Franz Liszt

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is supported by the estate of Robert Prostkoff

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

Monday 14 March 1994 at 8:00pm in Curtis Hall

♪Forty-eighth Student Recital♪

The Herbert Rusalem Memorial Recital

Sonata for Two Pianos and Percussion (1937)

Assai lento

Lento, ma non troppo

Allegro non troppo

Béla Bartók

(1881-1945)

Meng-Chieh Liu, piano Reiko Uchida, piano
Anthony Lafargue, percussion Ryan Leveille, percussion

♪INTERMISSION♪

Concerto N° 2 for Piano and Orchestra
in B-flat major, Op. 83 (1881)

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

Johannes Brahms
(1833-1897)

Ignat Solzhenitsyn, piano
Meng-Chieh Liu, 2nd piano

The Curtis Institute of Music is deeply grateful to Dr. Helen Joan Lapsley
for establishing The Herbert Rusalem Memorial Piano Student Scholarship Fund
which contributes toward the training of piano students at Curtis.

Steinway Piano selected from Jacobs Music Company

Sponsored by Rohm and Haas Company

Meng-Chieh Liu: Staff Pianist, Curtis '93
Reiko Uchida: student of Leon Fleisher
Anthony Lafargue: student of Michael Bookspan
Ryan Leveille: student of Michael Bookspan
Ignat Solzhenitsyn: student of Gary Graffman

"The highest function of music is to express the
musician's experience and his organization of it."

- J. W. N. Sullivan

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 16 March 1994 at 8:00pm in Curtis Hall

♪Forty-ninth Student recital♪

Trio Sonata in F major

Allegro

Soave

Presto

Georg Philipp Telemann

(1681-1767)

Kathy Ann Lord, oboe Glenn Einschlag, bassoon
Arash Amini, cello Paolo Bordignon, harpsichord

Suite for Cello Solo in C major, S. 1009

Johann Sebastian Bach

Prelude - Allemande - Courante -

(1685-1750)

Sarabande - Bourées I & II - Gigue

Pitnarry Shin, cello

Partita № 6 in E minor, S. 830

Bach

Toccata - Allemande - Courante - Air -

Sarabande - Tempo di gavotta - Gigue

Tamara Stefanović, piano

Kathy Ann Lord: student of Richard Woodhams

Glenn Einschlag: student of Bernard Garfield

Arash Amini: student of David Soyer

Paolo Bordignon: organ student of John Weaver, harpsichord student of Lionel Party

Pitnarry Shin: student of David Soyer

Tamara Stefanović: student of Claude Frank

"I hold that music is given to us to create order."

- Igor Stravinsky

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 18 March 1994 at 5:00pm in Curtis Hall

♪Fiftieth Student Recital♪

Klavierstücke, Op. 118

Intermezzo: allegro non assai, ma molto appassionato

Ballade: allegro energico

Intermezzo: andante teneramente

Intermezzo: allegretto un poco agitato

Romanze: andante

Intermezzo: andante, largo e mesto

Johannes Brahms

(1833-1897)

Amy I-Lin Cheng, piano

Sonata for Piano and Cello Nº 3 in A major, Op. 69

Ludwig van Beethoven

(1770-1827)

Allegro ma non tanto

Scherzo: allegro molto

Adagio cantabile - Allegro vivace

Rieko Aizawa, piano Glenn Fischbach, cello

Rieko Aizawa: student of Peter Serkin
Glenn Fischbach: student of Orlando Cole
Amy I-Lin Cheng: student of Claude Frank

"Music, of all the arts, stands in a special region, unlit by any star but its own, and utterly without meaning . . . except its own, a meaning in musical terms . . . not in terms of words . . ."

- Leonard Bernstein

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 18 March 1994 at 8:00pm in Curtis Hall

♪FIFTY-FIRST STUDENT RECITAL♪

Graduation Recital: Judy Yen-Jiun Lin

Suite for Violin and Piano in A minor, Op. 10
Presto - Adagio - Tempo giusto

Christian Sinding
(1856-1941)

Sonata for Piano and Violin № 3 in D minor, Op. 108
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Johannes Brahms
(1833-1897)

Judy Yen-Jiun Lin, violin
Reiko Uchida, piano

♪INTERMISSION♪

Sonata in D major, Op. 94a
Moderato
Scherzo
Andante
Allegro con brio

Sergey Prokofiev
(1891-1953)

Caprice after Saint-Saens' Study
in the Form of a Waltz, Op. 52/6

Eugéne Ysaÿe
(1858-1931)

Judy Yen-Jiun Lin, violin
Reiko Uchida, piano

Judy Yen-Jiun Lin: student of Rafael Druian
Reiko Uchida: student of Leon Fleisher

"Music quickens time, she quickens us to the finest enjoyment of time."

- Thomas Mann

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

1993-1994

THE CURTIS INSTITUTE OF MUSIC

AND

THE ALUMNI SOCIETY OF GREATER PHILADELPHIA

Alumni
Recital Series

Laura Park
Violin

Charles Abramovic
Piano

Sunday, March 20, 1994
3:00 p.m.

CURTIS HALL
1726 LOCUST STREET • PHILADELPHIA, PA

Alumni Recital Series

Laura Park
Violin

Charles Abramovic
Piano

SONATA NO. 2 IN E MINOR, OPUS 36A

LANGSAM—PRESTO—ANDANTE, PIUTTOSTO GRAVE—
ANDANTE CON MOTO (CHORALGESANG VON J.S. BACH)—
POCO PIÙ ANDANTE—ALLA MARCIA, VIVACE—LO STESSO
MOVIMENTO—ANDANTE—TRANQUILLO ASSAI—
ALLEGRO DECISO, UN POCO MAESTOSO—PIÙ LENTO—PIÙ
TRANQUILLO, APOTEOTICO—TEMPO DEL TEMA—ADAGIO

FERRUCCIO BUSONI

(1866-1924)

RHAPSODY NO. 1

MODERATO (LASSU)
ALLEGRETTO MODERATO (FRISS)

BÉLA BARTÓK

(1881-1945)

INTERMISSION

SONATA FOR SOLO VIOLIN IN G MINOR, BWV 1001

ADAGIO
FUGA: ALLEGRO
SICILIANA
PRESTO

J.S. BACH

(1685-1750)

SONATA NO. 10 IN G major, OPUS 96

ALLEGRO MODERATO
ADAGIO ESPRESSIVO
SCHERZO: ALLEGRO
POCO ALLEGRETTO

LUDWIG VAN BEETHOVEN

(1770-1827)

THE CURTIS INSTITUTE OF MUSIC
GARY GRAFFMAN, DIRECTOR

Biographies

Laura Park, a 1984 graduate of The Curtis Institute of Music, joined the Boston Symphony Orchestra as Assistant Concertmaster in 1991. From 1984 until that time, she was a member of The Philadelphia Orchestra. Ms. Park has appeared as soloist with orchestras in Boston, Philadelphia, Washington, D.C., and other major cities in the U.S. and abroad. She has also performed on numerous chamber music series in Philadelphia and in Boston, and has recorded with the Boston Symphony Chamber Players for the Philips label. Ms. Park is on the faculty of the Boston Conservatory and is a member of the Boston Conservatory Chamber Ensemble.

Charles Abramovic, a 1976 graduate of The Curtis Institute of Music, has an active career as a soloist, accompanist and chamber musician. A frequent collaborator with instrumentalists and singers, he has performed in major concert halls throughout the United States, Canada, Europe and Japan. He also has appeared as soloist with numerous orchestras, including the Baltimore Symphony and the Pittsburgh Symphony. First-prize winner in the 1980 American National Piano Competition and the 1981 Piano Teacher's Congress Competition of New York, Mr. Abramovic is on the piano faculty at Temple University.

The Alumni Recital Series Benefactors

Marcantonio Barone
Edith Evans Frumin
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Fanabel Kremens
Helen Lapsley

Mr. and Mrs. Meyer P. Potamkin
G. M. Scott
Richard A. Shapp
Charles Sterne III
D. W. Stroh

*The Curtis Institute of Music sincerely thanks its benefactors
for their additional support of the Alumni Recital Series.*

Alumni Society of Greater Philadelphia

Hershel Gordon, Chairman ('50)
Marcantonio Barone ('82)
Sam Caviezel,
Student Representative
Caroline Coade ('91)

Edith Evans Frumin ('48)
Fanabel Kremens ('42)
Alan Morrison ('91 & '93)
Richard A. Shapp ('75)
Sandra Swanson ('93)

The Curtis Alumni Society of Greater Philadelphia is composed of Curtis alumni who live and/or work in the Greater Delaware Valley.

For eight seasons, it has presented a distinguished concert series featuring Curtis alumni, who donate their services. The proceeds from the Recital Series are used to benefit current students directly. Each year, members of the Society work with Curtis' Director to decide how proceeds from the Recital Series can be most beneficial to the students.

In recent years, contributions from the Recital Series have been made toward teaching-studio (the Vengerova Room) and practice-room renovations, the student audition travel fund, educational supplies and student living expenses.

Final Concert of the 1993/94 Alumni Recital Series

Vinson Cole, Tenor
Wednesday, April 6
8:00 p.m.

For ticket information, please call 215-893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 21 March 1994 at 5:00pm in Curtis Hall

♪Fifty-second Student Recital♪

String Quartet "Formosa Landscape"

Hwang-Long Pan

Ellen de Pasquale, violin Wei-Pin Kuo, violin
CHoong-Jin Chang, viola Sophie Shao, cello

Violin Concerto in D minor, Op. 47

Allegro moderato

Adagio di molto

Allegro, ma non troppo

Jean Sibelius
(1865-1957)

Elissa Kokkonen, violin
Meng-Chieh Liu, piano

Ellen de Pasquale: student of Jascha Brodsky
Wei-Pin Kuo: student of Jascha Brodsky & Jaime Laredo
Choong-Jin Chang: student of Joseph de Pasquale
Sophie Shao: student of David Soyer
Elissa Kokkonen: student of Aaron Rosand
Meng-Chieh Liu: Staff Pianist

"Where the speech of man stops short, then the art of music begins."
- Richard Wagner

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 21 March 1994 at 8:00pm in Hall

♪Fifty-third Student Recital♪

Trio for Oboe, Bassoon, and Piano (1926)

1 Presto 2 Andante 3 Rondo

Francis Poulenc

(1899-1963)

Alexandra Knoll, oboe Michelle C. Rosen, bassoon

Heather Conner, piano

Concertino for Bassoon, Op. 49

1 Allegro con moto 2 Andante 3 Scherzando

Eugène Bozza

(1905-1991)

Michelle Fenton, bassoon

Meng-Chieh Liu, piano

Kleine Kammermusik für Fünf Bläser, Op. 24/2

Lustig: mässig schnell Viertel

Walzer: durchweg sehr leise

Ruhig und einfach. Achtel

Schnelle Viertel

Sehr lebhaft

Paul Hindemith

(1895-1963)

Demarre McGill, flute Jimin Lee, oboe

Michael Bepko, clarinet Martin Garcia, bassoon

Paul LaFollette, horn

♪INTERMISSION♪

Sonata N° 9 for Piano and Violin

in A major, Op. 47 "Kreutzer"

Adagio sostenuto - Presto

Andante con variazioni (Var. 1 to 4)

Presto

Ludwig van Beethoven

(1770-1827)

Meng-Chieh Liu, piano Hee-Jin Leem, violin

Alexandra Knoll: student of Richard Woodhams
Michelle C. Rosen: student of Bernard Garfield
Heather Conner: student of Eleanor Sokoloff
Michelle Fenton: student of Bernard Garfield
Meng-Chieh Liu: Staff Pianist
Demarre McGill: student of Julius Baker & Jeffrey Khaner
Jimin Lee: student of Richard Woodhams
Michael Bepko: student of Donald Montanaro
Martin Garcia: student of Bernard Garfield
Paul LaFollette: student of Myron Bloom
Hee-Jin Leem: student of Jascha Brodsky & Yumi Ninomiya Scott

Donald Montanaro prepared the Hindemith

"Music has charms to soothe a savage breast - but not the unmusical one."

- Alexander Chase

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 22 March 1994 at 8:00pm in Curtis Hall

♪Fifty-fourth Student Recital♪

Nightdances for Cello Ensemble

Grazioso - Allegretto - Presto

David Loeb

(b. 1939)

Pitnarry Shin, cello Jeffrey Lastrapes, cello

Glenn Fischbach, cello Alberto Parrini, cello

Sonata for Trombone Quartet

Moderato - Presto - Lento - Allegro

Loeb

James C. Clark, trombone James Nova, trombone

Jonathan Rosenberg, trombone Barry McCommon, bass trombone

String Quartet Nº 14 in D minor, D. 810

"Death and the Maiden"

Franz Schubert

(1797-1828)

Allegro

Andante con moto

Scherzo: allegro molto

Presto

Wei-Pin Kuo, violin Ellen de Pasquale, violin

Choong-Jin Chang, viola Sophie Shao, cello

♪INTERMISSION♪

Serenade in D minor, Op. 44

Moderato, quasi marcia

Minuetto

Andante con moto

Finale: allegro molto

Antonin Dvořák

(1841-1904)

Kathy Ann Lord & Alexandra Knoll, oboes

Sam Caviezel & Keven Smith, clarinets

Michelle Rosen & Martin Garcia, bassoons

Karen Mendoza, Tracy Clark, and Carey Potts, horns

Sophie Shao, cello Christopher Chlumsky, doublebass

Juan Carlos Lomónaco, conductor

Pitnarry Shin & Alberto Parrini: students of David Soyer
Jeffrey Lastrapes & Glenn Fischbach: students of Orlando Cole
James C. Clark, James Nova, Jonathan Rosenberg, & Barry McCommon
are students of Glenn Dodson
Wei-Pin Kuo: student of Jascha Brodsky & Jaime Laredo
Ellen de Pasquale: student of Jascha Brodsky
Choong-Jin Chang: student of Joseph de Pasquale
Sophie Shao: student of David Soyer
Kathy Ann Lord & Alexandra Knoll: students of Richard Woodhams
Sam Caviezel & Keven Smith: students of Donald Montanaro
Michelle Rosen & Martin Garcia: students of Bernard Garfield
Karen Mendoza, Tracy Clark, & Carey Potts are students of Myron Bloom
Christopher Chlumsky: student of Roger Scott
Juan Carlos Lomónaco: student of Otto-Werner Mueller

Felix Galimir prepared the Schubert

"Music must take rank as the highest of the fine arts - as the
one which, more than any other, ministers to human welfare."

- Herbert Spencer

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 23 March 1994 at 8:00pm in Curtis Hall

♪Fifty-fifth Student Recital♪

Graduation Recital: Koji Attwood

French Suite Nº 5 in G major, S. 816

Johann Sebastian Bach

Allemande - Courante - Sarabande -

(1685-1750)

Gavotte - Bourée - Loure - Gigue

Sonata Nº 3 in B minor, Op. 58

Frederick Chopin

Allegro maestoso

(1810-1849)

Scherzo: molto vivace

Largo

Finale: presto, non tanto

Koji Attwood, piano

♪INTERMISSION♪

Sonata Nº 33 in C minor, Hob. XVI:20

Franz Joseph Haydn

Moderato

(1732-1809)

Andante con moto

Allegro

Symphonic Etudes, Op. 13

Robert Schumann

(1810-1856)

Koji Attwood, piano

Encore : Gaspard de la nuit

Maurice Ravel

Koji Attwood: student of Seymour Lipkin

Piano, n. A parlor utensil for subduing the impenitent visitor. It is operated by depressing the keys of the machine and the spirits of the audience.

- Ambrose Bierce

"Respect the pianoforte! It gives a single man command over something complete: in its ability to go from very soft to very loud in one and the same register it excels all other instruments. The trumpet can bawl but not sigh; the flute is contrary; the pianoforte can do both. Its range embraces the highest and lowest practicable notes. Respect the pianoforte!"

- Ferruccio Busoni

"Please don't tell Mr. Hurok, but I love playing the piano so much,
I would do it for nothing."

- Arthur Rubinstein

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 25 March 1994 at 8:00pm in Curtis Hall

♪Fifty-sixth Student Recital♪

Quintet for Piano and Winds in E♭ major, K. 452

Largo - Allegro moderato

Larghetto

Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

Lelie Resnick, oboe Sam Caviezel, clarinet

Michelle Fenton, bassoon Tracy Clark, horn

Rieko Aizawa, piano

Quartet N° 12 in F major, Op. 96 "American"

Allegro ma non troppo

Lento

Molto vivace

Finale: vivace, ma non troppo

Antonin Dvořák

(1841-1904)

Nurit Bar-Josef, violin Indira Koch, violin

Si-Fei Cheng, viola Arash Amini, cello

Lelie Resnick: student of Richard Woodhams
Sam Caviezel: student of Donald Montanaro
Michelle Fenton: student of Bernard Garfield
Tracy Clark: student of Myron Bloom
Rieko Aizawa: student of Peter Serkin
Nurit Bar-Josef: student of Aaron Rosand
Indira Koch: student of Aaron Rosand
Si-Fei Cheng: student of Michael Tree
Arash Amini: student of David Soyer

Donald Montanaro prepared the Mozart
Felix Galimir prepared the Dvořák

"In any corner of the earth where solitude and imagination
go hand in hand, men learn soon enough to love music."

- Stendhal

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The James Wolfensohn Concert Series
The Joseph H. Lauder Institute
The Wharton School
The University of Pennsylvania
Saturday 26 March 1994 at 8:00pm in Curtis Hall
Philadelphia Pennsylvania 19103

Philadelphia Brass Works

Trombonist Paul Bryan will announce the program, which will be drawn from the following:

Fisher Tull: Olympic Fanfare
Malcolm Arnold: Quintet for Brass Instruments
J. S. Bach/Glazer: Contrapunctus IX
Giovanni Gabrieli: Canzona per Sonare N^o 4
David Sampson: Morning Music
Beethoven/Whitehouse: Overture to Egmont
Mozart/Bergler: Overture to The Magic Flute
Leonard Bernstein/Gale: Selections from West Side Story
George Gershwin/Gale: Suite from Porgy and Bess
Johannes Brahms/Jolley: Two Motets
Guillaume Dufay/Howarth: Pasce Tuos
Eugène Bozza: Sonatine
"Fats" Waller: Ain't Misbehavin'
"Fats" Waller: A Handful of Keys
J. P. Sousa/Block: The Thunderer

Philadelphia Brass Works

Jack Sutte, trumpet Joshua Whitehouse, trumpet
Patrick Pridemore, horn Paul Jacob Bryan, trombone
Eric Bubacz, tuba

PHILADELPHIA BRASS WORKS
Jack Sutte & Joshua Whitehouse, Trumpets
Patrick Pridemore, French Horn
Paul Jacob Bryan, Trombone
Eric Bubacz, Tuba

The Philadelphia Brass Works was founded in September of 1991. Originally, the quintet was comprised solely of students from The Curtis Institute of Music. It is presently made up, however, of both students and alumni from Curtis.

Philadelphia Brass Works has led an active performing schedule since its inception. They have performed extensively in and around the Philadelphia area, including performances for the 1992 YO! PHILADELPHIA FESTIVAL, the Main Line and Delaware Valley Young Musicians' Musicales, and a live performance on WFLN radio.

Most recently, Philadelphia Brass Works has been heard in recital as part of the Oratory Chamber Music Recital Series, as well as with The Philadelphia Singers in their 1993 Christmas on Logan Square program. This program will be broadcast on National Public Radio in December of 1994.

As members of The Haddonfield (NJ.) Symphony, the quintet has also performed a number of educational concerts as part of The Haddonfield Symphony Outreach Program. The quintet has performed for students of all ages in the South Jersey area.

In April of 1993, Philadelphia Brass Works was awarded Second Prize in The New York Conference for Brass Scholarships Quintet Competition.

The Curtis Institute of Music
presents

MUSEUM

Concert Arias by
Wolfgang Amadeus Mozart



Sunday, March 27, 1994

3:00 p.m.

The Curtis Opera Studio



Biographies

Rossen Milanov, Conductor

Rossen Milanov, a conducting student of Otto-Werner Mueller, entered The Curtis Institute of Music in 1992. In addition to his studies at Curtis, he has appeared as a guest conductor with orchestras in Bulgaria and the United States. Most recently Mr. Milanov was featured on a New World Records CD recording of works by Curtis faculty member Ned Rorem; Mr. Milanov conducted *Eleven Studies for Eleven Players* which featured members of The Symphony Orchestra of The Curtis Institute of Music. Mr. Milanov's future plans include a cycle of concerts in Bulgaria with the Sofia Festival Orchestra and The Orchestra of the Bulgarian Radio and TV, which were made possible by a grant from the Presser Foundation; concerts at the 1994 Sofia Music Weeks and Varna Summer International Festivals in Bulgaria; as well as performances at *Rencontres Musicales d'Evian*, in Evian, France. This May, Mr. Milanov will graduate from The Curtis Institute of Music with a Diploma in conducting.

Marciem Bazell, Stage Director

Marciem Bazell, a member of the Curtis faculty since 1984, has staged productions for the Virginia Opera, the Chautauqua Opera, Temple University Opera Theater, the Academy of Vocal Arts and Cape Cod Lyric Opera, where she was Artistic Director. Starting with the 1993 summer season, Ms. Bazell served as a resident director for the Des Moines Metro Opera. She has also worked as Assistant to such Directors as Bliss Hebert, David Gately, Robert Larsen, David Bamberger, Jay Lesenger and Dorothy Danner. In addition to her work at Curtis, Ms. Bazell has been on the faculties of the Academy of Vocal Arts, Temple University Opera Theater and the University of the Arts.

George McMahon, Lighting Designer

George McMahon has, over the course of the past 20 years, designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, the Annenberg Center, the Merriam (Shubert) Theater, the Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Cat on a Hot Tin Roof* at St. Joseph's University where he is technical director of the Bluett Theatre. *Museum* marks Mr. McMahon's 21st production for The Curtis Institute of Music.

Would you like to hear free recitals by Curtis students?

Please join us almost any Monday, Wednesday or Friday evening during the school year, when Curtis students perform varied programs of solo and chamber music. These recitals begin at 8 p.m. in Curtis Hall and do not require tickets. For a recorded message of current program information, please call 215-893-5261.



Would you like to be on Curtis' mailing list?

To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available at the Friends of Curtis table. You can also be added to the mailing list by calling 215-893-5279 during business hours.



The Pew Charitable Trusts Award Challenge Grant

The Pew Charitable Trusts have awarded The Curtis Institute of Music a two year, \$100,000 matching grant, which Curtis must match on a two-to-one basis. Your gift to The Curtis Institute of Music now goes twice as far and will greatly help Curtis in reaching its match. We are deeply grateful to all our individual supporters for their continued annual giving support and membership in The Friends of Curtis.



The Curtis Institute of Music

1994 Remaining Orchestra Concerts

The Symphony Orchestra of The Curtis Institute of Music

André Previn, conductor; Young Uck Kim, violin

April 10 at 8:00 p.m.; Academy of Music

RAVEL *Le Tombeau de Couperin*

MOZART Violin Concerto in G major, K. 216

SHOSTAKOVICH Symphony No. 5

Tickets: \$16, \$13, \$11, \$4;

Amphitheatre: FREE (Tickets Required)



The Marriage of Figaro

In Italian with English Supertitles

David Agler, Conductor

Rhoda Levine, Stage Director

April 28 & 30 at 7:30 p.m.

Centennial Hall at The Haverford School

Tickets: \$15



FOR INFORMATION CALL: (215) 893-7902



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 27 March 1994 at 8:00pm in Curtis Hall

♪Fifty-seventh Student Recital♪

Graduation Recital: Hui Liu

Viola Concerto in G major

Georg Philipp Telemann

Largo ..

(1681-1767)

Allegro

Andante

Presto

Sonata for Viola and Piano, Op. 11/4

Paul Hindemith

Fantasie

(1895-1963)

Thema mit Variationen

Finale (mit Variationen)

Hui Liu, viola

Hugh Sung, piano

♪INTERMISSION♪

Vocalise, Op. 34/14

Sergei Rachmaninoff

(1873-1943)

Sonata in F minor for Piano and Viola, Op. 120/1

Johannes Brahms

(1833-1897)

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

Hugh Sung, piano Hui Liu, viola

Hui Liu: student of Michael Tree
Hugh Sung: Curtis '90

"Music is the one thing in which there is no use trying
to deceive others or make false pretenses."

- Confucius

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 28 March 1994 at 8:00pm in Curtis Hall

♪Fifty-eighth Student Recital♪

Music by the Curtis Composition Class

Martha's Waltz

Jonathan Holland
(b. 1974)

Takao Kanayama, conductor

The Garden at Giverny

Douglas Scot McLea
(b. 1971)

⋮ Rossen Milanov, conductor

Four Psalms for Orchestra

Daniel Ott
(b. 1975)

I Psalm 34, I will bless the Lord at all times ...

II Psalm 23, The Lord is my shepherd ...

III Psalm 94, O Lord God of vengeance ...

IV Psalm 51, Have mercy on me O Lord according to your loving kindness ...

⋮ Rossen Milanov, conductor

♪INTERMISSION♪

2 Poems (text by Carlos Oquendo de Amat)

Luis Fernando Valcárcel
(b. 1972)

Poema de la Aldeanita

Cuarto de los Espejos

⋮ Alison Buchanan, soprano
Juan Carlos Lomónaco, conductor

Elegia a los Barcos sin Rumbo

Luis Gustavo Prado
(b. 1970)

(Elegy for the Vessels on an Unknown Course)

⋮ Ignat Solzhenitsyn, conductor

Three Songs of Luis Palés Matos

Prado

Fuego Infantil

Ignorancia

Timocles

⋮ Nancy Herrera, mezzo-soprano
Juan Carlos Lomónaco, conductor

Jonathan Holland: student of Ned Rorem
Takao Kanayama: student of Otto-Werner Mueller
Douglas Scot McLea: student of David Loeb
Rossen Milanov: student of Otto-Werner Mueller
Daniel Ott: student of Ned Rorem
Luis Fernando Valcárcel: student of David Loeb
Alison Buchanan: student in the Opera Master's Program
with Mikael Eliasen
Juan Carlos Lomónaco: student of Otto-Werner Mueller
Luis Gustavo Prado: student of Ned Rorem
Ignat Solzhenitsyn: student of Otto-Werner Mueller
Nancy Herrera: Guest Artist

"Composing is like driving down a foggy road toward a house.
Slowly you see more details of the house - the color of the
slates and bricks, the shape of the windows. The notes are the
bricks and mortar of the house."

- Benjamin Britten

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 29 March 1994 at 5:00pm in Curtis Hall

♪Fifty-ninth Student Recital♪

Concerto for Bassoon

Allegro

Largo e sforzato

Allegro

Johann Friedrich Fasch

(1688-1758)

Martin Garcia, bassoon

Gabriel Adorjan, violin Timothy Fain, violin

Kirsten Johnson, viola Alberto Parrini, cello

Paolo Bordignon, harpsichord

Suite № 2 for Solo Cello, Op. 131c

Prelude - Gavotte - Largo - Gigue

Max Reger

(1873-1916)

Margaret Tobola, cello

Sonata № 2 in A major for Piano and Violin, Op. 100

Allegro amabile

ANdante tranquillo

Allegretto grazioso

Johannes Brahms

(1833-1897)

Meng-Chieh Liu, piano Indira Nicole Koch, violin

Sonata in G minor for Violin and Piano

Allegro vivo

Intermède

Finale: très animé

Claude Debussy

(1862-1918)

Indira Nicole Koch, violin

Meng-Chieh Liu, piano

Martin Garcia: student of Bernard Garfield
Gabriel Adorjan: student of Aaron Rosand
Timothy Fain: student of Aaron Rosand
Kirsten Johnson: student of Michael Tree
Alberto Parrini: student of David Soyer
Paolo Bordignon: organ student of John Weaver, harpsichord student of Lionel Party
Mrgaretet Tobola: student of David Soyer
Indira Nicole Koch: student of Aaron Rosand
Meng-Chieh Liu: Staff Pianist

Bernard Garfield prepared the Fasch

"Music is a calculation which the soul makes unconsciously in secret."

- Gottfried Wilhelm von Leibnitz

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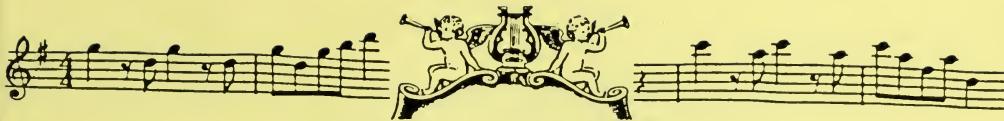
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 29 March 1994 at 8:00pm in Curtis Hall

♪Sixtieth Student Recital♪

Concert Royal № 2 in D major

François Couperin

(1668-1733)

Prelude: moderato

Allemande fugué: molto moderato

Air tendre: andante

Air contre fugué: vivement

Echos: moderato

Jenny Oaks, violin Arash Amini, cello

Lionel Party, harpsichord

Pièces de clavecin

Couperin

from Huitième Ordre

La Raphaële - Courantes I & II - Sarabande L'Unique -

Gavotte - Passacaille

Lionel Party, harpsichord

♪INTERMISSION♪

Violin Concerto in A minor, Op. 82

Alexander Glazounov

Moderato - Andante - Allegro

(1865-1936)

Elita Kang, violin

Rieko Aizawa, piano

Concertino d'Hiver for Trombone and Strings, Op. 327 (1953)

Darius Milhaud

(1892-1974)

James C. Clark, trombone

Nurit Bar-Josef, violin Indira Koch, violin

Kirsten Johnson, viola Arash Amini, cello

Maargaret Tobola, cello Heather Miller, doublebass

Jenny Oaks: student of Jaime Laredo & Yumi Ninomiya Scott
Arash Amini: student of David Soyer
Elita Kang: student of Yumi Ninomiya Scott
Rieko Aizawa: student of Peter Serkin
James C. Clark: student of Glenn Dodson
Nurit Bar-Josef: student of Aaron Rosand
Indira Koch: student of Aaron Rosand
Kirsten Johnson: student of Michael Tree
Margaret Tobola: student of David Soyer
Heather Miller: student of Roger Scott

Lionel Party prepared the Concert Royal

"Only when the form is quite clear to you will the spirit become clear to you."

- Robert Schumann

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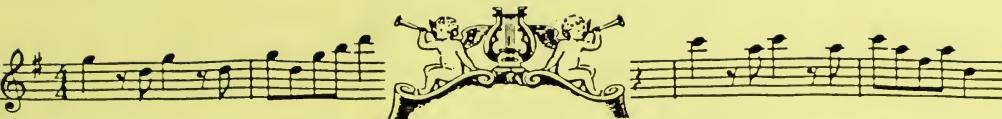
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 30 March 1994 at 8:00pm in Curtis Hall

♪Sixty-first Student Recital♪

Graduation Recital: Sylvia Konopka

Sonata № 8 in G major for Piano and Violin, Op. 30/3

Ludwig van Beethoven

Allegro assai

(1770-1827)

Tempo di Menuetto ma molto moderato e grazioso

Allegro vivace

Sonata № 1 in F minor for Violin and Piano, Op. 80

Sergey Prokofiev

Andante assai

(1891-1953)

Allegro brusco

Andante

Allegro vivace

Sylvia Konopka, violin

Meng-Chieh Liu, piano

♪INTERMISSION♪

Sonata № 3 in D minor for Piano and Violin, Op. 108

Johannes Brahms

Allegro

(1833-1897)

Adagio

Un poco presto e con sentimento

Presto agitato

Variations on an Original Theme, Op. 15

Henryk Wieniawski

(1835-1880)

Sylvia Konopka, violin

Meng-Chieh Liu, piano

Sylwia Konopka: student of Rafael Druian
Meng-Chieh Liu: Staff Pianist

"Wouldst thou know if a people be well governed,
if its laws be good or bad,
examine the music it practices."

- Confucius

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 1 April 1994 at 8:00pm in Curtis Hall

♪Sixty-second Student Recital♪

Graduation Recital: Choong-Jin Chang

Sonata for Viola and Piano in A minor, D. 821

"Arpeggione"

Allegro moderato

Adagio

Allegretto

Franz Schubert

(1797-1828)

Theme and Variations for Viola and Piano (1940)

Alan Shulman

(b. 1915)

Choong-Jin Chang, viola

Meng-Chieh Liu, piano

♪INTERMISSION♪

Sonata Nº 2 for Piano and Viola in E♭ major, Op. 120/2

Allegro amabile

Appassionato, ma non troppo allegro

Andante con moto - Allegro

Johannes Brahms

(1833-1897)

Meng-Chieh Liu, piano Choong-Jin Chang, viola

Choong-Jin Chang: student of Joseph de Pasquale
Meng-Chieh Liu: Staff Pianist

"Music is another planet."

- Alphonse Daudet

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Howard Kornblum, Director of Concert Division

CURTIS HALL
at
THE CURTIS INSTITUTE OF MUSIC

SATURDAY, APRIL 2, 1994
8:00 PM

JUDY GEIST
VIOLA
HUGH J. SUNG
PIANO

IN RECITAL

JUDY GEIST
VIOLA

HUGH J. SUNG

PIANO

Sonata for Arpeggione in A minor

Allegro Moderato
Adagio
Allegretto

Franz Schubert
(1797-1828)

Sonata

Allegro Moderato
Adagio lamentoso
Fantasia: Epilogue

George Rochberg
(b. 1918)

--*intermission*--

Sonata

Impetuoso
Vivace
Adagio; Allegro

Rebecca Clarke
(1886-1979)

Sonate, Opus 25 No. 4

Sehr lebhaft. Markiert und kraftvoll
Sehr langsame Viertel
Finale. Lebhafte Viertel

Paul Hindemith
(1895-1963)

New York Recital Management:
Lee Walter Associates
1 Long Woods Lane East Hampton, NY 11937



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 4 April 1994 at 8:00pm in Curtis Hall

♪Sixty-third Student Recital♪

Graduation Recital: Rieko Aizawa

French Suite Nº 5 in G major, S. 816

Johann Sebastian Bach

Allemande - Courante - Sarabande - Gavotte -

(1685-1750)

Bourée - Loure - Gigue

Sonata Nº 21 in C major, Op. 53

Ludwig van Beethoven

"Waldstein"

(1770-1827)

Allegro con brio

Introduction: adagio molto

Rondo: allegretto moderato - Prestissimo

Rieko Aizawa, piano

♪INTERMISSION♪

Bagatelles (1989)

Peter Lieberson

Proclamation

(b. 1946)

Spontaneous Songs

The Dance

Fantasie in F minor, Op. 49

Frederick Chopin

(1810-1849)

Impromptu Nº 2 in F# major, Op. 36

Chopin

Ballade Nº 1 in G minor, Op. 23

Chopin

Rieko Aizawa, piano

Rieko Aizawa: Student of Mieczyslaw Horszowski, Seymour Lipkin, and Peter Serkin

"Have I a secret about playing the piano? It is a very simple one.
I sit down on the piano stool and make myself comfortable -
and I always make sure that the lid over
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- Artur Schnabel

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1993-1994

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*Alumni
Recital Series*

Vinson Cole

Tenor

Patrick Stephens

Piano

Wednesday, April 6, 1994
8:00 p.m.

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Alumni Recital Series

Vinson Cole

Tenor

Patrick Stephens

Piano

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Biographies

Vinson Cole, a 1976 alumnus of The Curtis Institute of Music, has received international acclaim for his operatic and recital performances as well as his solo appearances with symphony orchestras here and abroad. A member of the Metropolitan Opera roster since 1987, Mr. Cole has also appeared with major operatic companies including La Scala, Deutsche Oper Berlin, Vienna Staatsoper, Hamburg Staatsoper, San Francisco Opera, the Opera Company of Philadelphia and the Santa Fe Opera. A student of Margaret Harshaw while at Curtis, Mr. Cole regularly performs with leading orchestras throughout the world and collaborates with today's most eminent conductors, including Claudio Abbado, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti and Seiji Ozawa. As a recitalist he has sung in the world's major music centers and has recorded on labels such as DGG and Sony Classical.

Patrick Stephens, guest pianist, has performed with Mr. Cole on many occasions, in recital at the Berlin and Salzburg Festivals, as well as in recital throughout the United States. Mr. Stephens has accompanied Mr. Cole on recordings on the Connoisseur Society and Delos discs. Future plans with Delos include a Liszt/Respighi project highlighting Liszt's Petrarch Sonnets.

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The Curtis Alumni Society of Greater Philadelphia is composed of Curtis alumni who live and/or work in the Greater Delaware Valley.

For eight seasons, it has presented a distinguished concert series featuring Curtis alumni, who donate their services. The proceeds from the Recital Series are used to benefit current students directly. Each year, members of the Society work with Curtis' Director to decide how proceeds from the Recital Series can be most beneficial to the students.

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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 8 April 1994 at 8:00pm in Curtis Hall

♪Sixty-fourth Student Recital♪

Graduation Recital: Molly Kiser

Partita Nº 1 in B♭ major, S. 825

Johann Sebastian Bach

Praeludium - Allemande - Corrente - Sarabande -

(1685-1750)

Menuet I - Menuet II - Gigue

Sonata Nº 23 in F minor, Op. 57 "Appassionata"

Ludwig van Beethoven

Allegro assai

(1770-1827)

Andante con moto

Allegro ma non troppo

Molly Kiser, piano

♪INTERMISSION♪

Sonata Nº 1, Op. 22

Alberto Ginastera

Allegro marcato

(1916-1983)

Presto misterioso

Adagio molto appassionato

Ruvido ed ostinato

Etudes-Tableaux, Op. 39

Sergey Rachmaninoff

Nº 1, Allegro agitato

(1873-1943)

Nº 2, Lento assai

Nº 3, Allegro molto

Mephisto Waltz Nº 1

Franz Liszt

(*Dance in the Inn* from Lenau's *Faust*)

(1811-1886)

Molly Kiser, piano

Molly Kiser: student of Peter Serkin

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- George Bernard Shaw

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of
The Curtis
Institute
of Music

André Previn
Conductor

Young Uck Kim
Violin

Saturday, April 9
7:30 p.m.
Foy Concert Hall
Moravian College
Bethlehem, PA

Sunday, April 10
8:00 p.m.
Academy of Music
Philadelphia, PA



The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 157 students from the United States and 24 foreign countries study with the school's celebrated 78-member faculty, which includes Julius Baker, Leon Fleisher, Felix Galimir, Gary Graffman, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Mstislav Rostropovich, Peter Serkin and members of the Guarneri Quartet.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 13 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; David Hayes, Artistic Director of The Philadelphia Singers; and renowned visiting conductors, the ensemble gives several concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, Riccardo Muti, André Previn, Mstislav Rostropovich, Wolfgang Sawallisch, Leonard Slatkin, Yuri Temirkanov and David Zinman. The Curtis presence is striking among the "Big Five" American symphony orchestras, where Curtis-trained players occupy almost 30% of the principal desks.

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The Symphony Orchestra of The Curtis Institute of Music

André Previn, Conductor
Young Uck Kim, Violin

AVEL

Le Tombeau de Couperin
Prélude
Forlane
Menuet
Rigaudon

MOZART

Violin Concerto No. 3 in G major, K. 216
Allegro
Adagio
Rondeau: allegro
Young Uck Kim, violin

INTERMISSION

HOSTAKOVICH

Symphony No. 5 in D minor, Op. 47
Moderato
Allegretto
Largo
Allegro non troppo

The Curtis Institute of Music
Gary Graffman, Director

André Previn

World-renowned as a conductor, André Previn is also a well-known chamber music and jazz pianist and a composer of orchestral, chamber, stage and film scores. Mr. Previn has appeared as guest conductor of the world's major orchestras, including those of Berlin, Boston, Vienna and Chicago. Last season Mr. Previn became the Conductor Laureate of the London Symphony and has held the chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, London Symphony and Houston Symphony.

As a child Mr. Previn immigrated with his family from Berlin to Los Angeles. In California, he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager, Mr. Previn began working in Hollywood film studios as conductor, arranger and composer. Innumerable scores and four Academy Awards later, Mr. Previn began to concentrate his efforts on the symphonic world in conducting and composition. Among his compositions are a piano concerto, commissioned for and by Vladimir Ashkenazy; a cello concerto, written for Yo-Yo Ma; and a song cycle for mezzo-soprano Dame Janet Baker. As part of its centennial celebration, Carnegie Hall commissioned Mr. Previn to write a set of orchestral song settings with words by Toni Morrison for Kathleen Battle.

In 1991, Doubleday released Mr. Previn's memoir, *No Minor Chords – My Early Days in Hollywood*, chronicling Mr. Previn's years as composer, arranger,

orchestrator and Music Director at the MGM Studio.

Young Uck Kim

One of today's preeminent violinists, Young Uck Kim is acclaimed as a recitalist soloist, chamber musician and recording artist. He entered The Curtis Institute of Music in 1961, where he studied for nine years with Ivan Galamian. During Mr. Kim's distinguished career of three decades, he has appeared in recital throughout the world and has performed as soloist with virtually all of the major orchestras, including those of Berlin, Cleveland, Chicago, London, Philadelphia and Vienna. He is well-known for his chamber music collaborations with some of today's most distinguished musicians, including Emanuel Ax, Yo-Yo Ma, Peter Serkin, Christoph Eschenbach and André Previn, to name a few. This month, Mr. Kim will collaborate in a series of recitals with Mr. Ax. This musical partnership will be highlighted by a concert at the Metropolitan Museum of Art in New York, where they will perform the New York premiere of Tobias Picker's *Sonata for Violin and Piano, Invisible Lilacs*. Mr. Kim's collaborations with his fellow musicians have also produced numerous acclaimed recordings on such labels as BMG Classics and CBS.

Program Notes

Howard Kornblum

Maurice Ravel

Born: Ciboure, March 7, 1875
Died: Paris, December 28, 1937

Le Tombeau de Couperin

When the First World War broke out in 1914, Ravel (he was 39 then) desperately wanted to serve his country. He tried to join the armed services several times but was rejected because of his minuscule size and light weight. Finally, in 1915, he managed to enlist in the thirteenth Artillery Regiment as a truck driver. The destruction and carnage he saw undermined his already fragile health. In the midst of this, in January 1917, his mother died. They had been uncommonly close and her death shattered him. For the next three years he rarely wrote music, and even after that he composed about one work a year until his death in 1937. On temporary discharge in June of 1917, he decided to finish a piano work he had begun in 1914. As he pointed out, *Le Tombeau de Couperin*, (Couperin's Tomb), was not specifically related to Couperin, but reflected the flavor of Couperin's time, the heyday of the French keyboard writers (Chambonnières, Couperin, Rameau and others). The original piano suite comprised six pieces: *Prélude*, *Fugue*, *Forlane*, *Gigaudon*, *Menuet* and *Toccata*. (The prelude, fugue and toccata were favorite forms in the eighteenth century; the other three pieces were dances of various kinds.)

Each piece bore a dedication to one of the six close friends Ravel had lost during the war. The suite turned out to be the last of his distinctive series of piano works. The distinguished French pianist, Marguerite Long, gave the first performance of the suite in April of 1919. Shortly after, Ravel transcribed the work for orchestra using four of the pieces (he eliminated the *Fugue* and the *Toccata*). It was another example of Ravel's remarkable way of making music which seemed native to the piano effective for the orchestra (for example, his own *Alborada del gracioso*, *Une barque sur l'océan*, *Mother Goose* and Mussorgsky's *Pictures at an Exhibition*). Rhené-Baton conducted the Pasdeloup Orchestra in the first performance of the orchestral version on February 28, 1920.

Wolfgang Amadeus Mozart

Born: Salzburg, January 27, 1756
Died: Vienna, December 5, 1791

Violin Concerto No. 3 in G major, K. 216

Although he was known as a transcendent keyboard player, Mozart was also proficient as a violinist. His father, Leopold, once wrote him, "You have no idea how well you play the violin; if you would only do yourself justice and play with boldness, spirit and fire, you would be the finest violinist in Europe." For some years Mozart was employed as concertmaster of the orchestra at the Archbishop's court in Salzburg. Part of his duties was to provide music for his own performances at the court. Between April and December of 1775 the 19-year-old

composer wrote five violin concertos. Three of these, listed in Köchel's catalog as K. 216, K. 218 and K. 219, are among his best-known works and are probably the most accomplished pieces he had yet written. The English writer, Burnett James, points out that "it is by no means uncommon with Mozart to find in the middle of a series a sudden change of direction and deepening of impulse for which there is no outwardly apparent reason. And so it is here: the G major Concerto magically reveals, especially in the heavenly *adagio* which takes the place of the former gradually turned *andante*, a ripening and expansion of Mozart's art which is only explicable in terms of the inner and mysterious workings of the highest order of genius. The scoring is still for the slender Salzburg resources; but in every phrase there is a greater richness of imagination and a more profound comprehension of concerto style."

In his book on Mozart, another English writer, Eric Blom, tells us: ". . . the best-known of the violin concertos show the young Mozart as the impartial cosmopolitan he was . . . next to Italian influences unmistakably French models are betrayed by the *rondeaux* (so called by Mozart) in the G major (K. 216) and the D major (K. 218) . . . the violin concertos have a tender fullness of emotion which makes some of the slow movements unforgettable, and the composer's economy in construction is at times most remarkable . . ."

Dmitri Shostakovich

Born: St. Petersburg, September 25, 1906

Died: Moscow, August 9, 1975

Symphony No. 5, Op. 47

For some years through the 1920s, Shostakovich basked in the glory of being the Soviet Union's musical boy wonder. Achieving fame at the age of 19 with his First Symphony, he could do nothing wrong in the eyes of the authorities. Then, in the early 30s, he did something wrong: he produced his opera, *Lady Macbeth of the Mtsensk District*. For two years the opera was successful, getting eighty performances in Leningrad and nearly a hundred in Moscow. But then Josef Stalin attended a performance and walked out disgusted and offended by the opera's unsubtle sexuality. A campaign of vilification arose. The composer was derided and belittled. Performances of his works stopped. He withdrew his just-finished Fourth Symphony (it didn't get performed until 1961). The boy wonder suddenly became "an enemy of the people."

In 1937, at the height of Stalin's purge trials — in which all the leaders of the 1917 revolution were put on trial for treason, found guilty, and executed — Shostakovich wrote his Fifth Symphony. The premiere was in Leningrad on November 21 as part of the celebration of the 20th anniversary of the revolution. At the time the composer said that the rebukes he had gotten for the past several years had stimulated him to "create my own musical style, which I seek to make

nple and expressive. I cannot think of
y further progress apart from our socialist
ucture, and the goal that I set for my
ork is to contribute at every point toward
e growth of our remarkable country." He
lled the Fifth Symphony "A Soviet
rtist's Practical, Creative Reply to Just
criticism."

The symphony's success was
erwhelming, both with the public and
with the authorities. Numerous articles
ere written, praising it and proclaiming
e composer's "rehabilitation." The
emiere's audience cheered and cried.
ostakovich said they wept because "they
nderstood; they understood what was
ippening around them and they
nderstood what the Fifth was about."

Towards the end of his life the
composer talked with a writer-friend,
Solomon Volkov, who later produced
*Testimony: The Memoirs of Dmitri
Shostakovich*. In it, the composer tells a
little more: "I discovered to my
astonishment that the man who considers
himself its greatest interpreter does not
understand my music. [He was referring to
Yevgeny Mravinsky, the conductor who
gave the first performance of the Fifth
Symphony.] He says that I wanted to write
exultant finales for my Fifth and Seventh
Symphonies but I couldn't manage it. It
never occurred to this man that I never
thought about any exultant finales, for
what exultation could there be? I think it is
clear to everybody what happens in the

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Fifth. The rejoicing is forced, created under threat . . . It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that. Fadeyev [Stalin's Head of the Writers' Union who later committed suicide] heard it, and he wrote in his diary, for his personal use, that the finale of the Fifth is irreparable tragedy. He must have felt it with his Russian alcoholic soul."

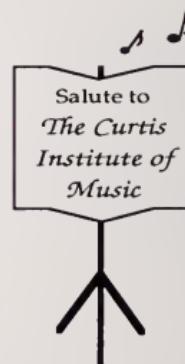
As we've come to understand, the Shostakovich that sounds at first light-hearted, or jovial, or triumphant, actually is sarcastic, ironic, laughingly bitter, or tragic. The composer came to dislike writing about his music: "I am horrified by people who think the commentaries to a symphony are more important than the symphony. What counts with them is a large number of brave words — and the music itself can be pathetic and woebegone. This is a real perversion." In *Testimony*, however, he does give us an insight into what music meant to him: "I have thought that my life was replete with sorrow and that it would be hard to find a more miserable man. But when I started going over the stories of my friends and acquaintances, I was horrified. Not one of them had an easy or happy life. Some came to a terrible end, some died in terrible suffering, and the lives of many of them could easily be called more miserable than mine." He was convinced that "the

majority of my symphonies are tombstones. Too many of our people died and were buried in places unknown to anyone, not even their relatives. It happened to many of my friends. Where do you put the tombstones for Meyerhold and Tukachevsky? [Two notable victims of the Stalinist purges.] Only music can do that for them. I'm willing to write a composition for each of the victims, but that's impossible, and that's why I dedicate my music to them all."



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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 11 April 1994 at 8:00pm in Curtis Hall

♪Sixty-fifth Student Recital♪

Six Bagatelles for Wind Quintet (1953)

György Ligeti

(b. 1923)

1 Allegro con spirito 2 Rubato, Lamentoso

3 Allegro grazioso 4 Presto ruvido

5 Adagio. Mesto 6 Molto vivace, capriccioso

Catherine Hays, flute Lelie Resnick, oboe
Sam Caviezel, clarinet Michelle Fenton, bassoon

Tracy Clark, horn

Two Songs

Jonathan Holland

Tears

(b. 1974)

Lie Still, Sleep Becalmed

Tamara Hardesty, soprano

Donald St. Pierre, piano

Theme and Variations in F# minor, Op. 73 (1895)

Gabriel Fauré

(1845-1924)

Toccata for Piano (from Three Piano Pieces, 1928)

Francis Poulenc

(1899-1963)

Leon McCawley, piano

Introduction and Allegro (1905)

Maurice Ravel

(1875-1937)

Nadine Hur, flute Sam Caviezel, clarinet

Nurit Bar-Josef, violin Lisa Lee, violin

Vinciane Béranger, viola Arash Amini, cello

Katerina Englichova, harp

♪INTERMISSION♪

Quartet N° 8 in C minor, Op. 110 (1960)

Dmitri Shostakovich

(1906-1975)

Largo

Allegro molto

Allegretto

Largo

Largo

Indira Nicole Koch, violin Nurit Bar-Josef, violin

Si-Fei Cheng, viola Arash Amini, cello

Catherine Hays: 3rd-year student of Julius Baker & Jeffrey Khaner
Lerie Resnick: 3rd-year student of Richard Woodhams
Sam Caviezel: 2nd-year student of Donald Montanaro
Michelle Fenton: 3rd-year student of Bernard Garfield
Tracy Clark: 4th-year student of Myron Bloom
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Nurit Bar-Josef: 2nd-year student of Aaron Rosand
Lisa Lee: 2nd-year student of Arnold Steinhardt & Yumi Ninomiya Scott
Vinciane Béranger: 2nd-year student of Karen Tuttle
Arash Amini: 2nd-year student of David Soyer
Katerina Englichova: 5th-year student of Marilyn Costello
Indira Nicole Koch: 3rd-year student of Aaron Rosand
Si-Fei Cheng: 3rd-year student of Michael Tree

Donald Montanaro prepared the Ligeti
Karen Tuttle prepared the Ravel and the Shostakovich

"In any corner of the world where solitude and imagination
go hand in hand, men learn soon enough to love music."

- Stendhal

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Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 12 April 1994 at 8:00pm in Curtis Hall

♪Sixty-sixth Student Recital♪

Quintet for Winds № 1 in B♭ major

Allegro maestoso

Larghetto cantabile

Rondo: allegro grazioso

Giuseppe Maria Cambini

(1746-1825)

Nadine Jeong-Eun Hur, flute Alexandra Knoll, oboe
Keven Smith, clarinet Michelle C. Rosen, bassoon
Patrick Pridemore, horn

Sonata for Flute and Piano (1936)

Heiter bewegt

Sehr langsam

Sehr lebhaft - Marsch

Paul Hindemith

(1895-1963)

Nadine Jeong-Eun Hur, flute
Meng-Chieh Liu, piano

Waltzes for Piano, Four Hands, Op. 39

Johannes Brahms

(1833-1897)

Hiroko Sasaki and Reiko Uchida, piano

Nadine Jeong-Eun Hur: student of Julius Baker & Jeffrey Khaner
Alexandra Knoll: student of Richard Woodhams
Keven Smith: student of Donald Montanaro
Michelle C. Rosen: student of Bernard Garfield
Patrick Pridemore: student of Myron Bloom
Meng-Chieh Liu: Staff Pianist, Curtis '93
Hiroko Sasaki: student of Leon Fleisher
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Anthony Gigliotti prepared the Cambini

"Music is now so foolish that I am amazed. Everything that is wrong
is permitted, and no attention is paid to what the old
generation wrote as composition."

- Samuel Scheidt (1587-1654)

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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 13 April 1994 at 8:00pm in Curtis Hall

♪Sixty-seventh Student Recital♪

Sonata for Piano, Op. 1

Mässig bewegt

Alban Berg

(1885-1935)

Hiroko Sasaki, piano

Canzone for Flute and Piano

Samuel Barber

(1910-1981)

Sonata for Flute and Piano, Op. 23

Lowell Liebermann

(b. 1961)

Lento

Presto energico

Catherine Hunter Hays, flute

Hugh Sung, piano

Quartet for Piano and Strings in G minor, K. 478

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Andante

Rondo

Wei-Pin Kuo, violin Choong-Jin Chang, viola

Sophie Shao, cello Rieko Aizawa, piano

♪INTERMISSION♪

Violin Concerto in D minor, Op. 47

Jean Sibelius

(1865-1957)

Allegro moderato

Adagio di molto

Allegro, ma non troppo

Ning Kam, violin

Hugh Sung, piano

Hiroko Sasaki: student of Leon Fleisher
Catherine Hunter Hays: student of Julius Baker & Jeffrey Khaner
Hugh Sung: Curtis '90
Wei-Pin Kuo: student of Jascha Brodsky & Jaime Laredo
Choong-Jin Chang: student of Joseph de Pasquale
Sophie Shao: student of David Soyer
Rieko Aizawa: student of Peter Serkin
Ning Kam: student of Jaime Laredo & Yumi Ninomiya Scott

"God must have loved the common chord - he made so many of them."

- T. Waldemar Armentrout

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 15 April 1994 at 8:00pm in Curtis Hall

♪Sixty-eighth Student Recital♪

Graduation Recital: Yuki Marie MacQueen

Sonata for Piano and Violin in C major, K. 296

Allegro vivace

Andante sostenuto

Rondeau: allegro

Wolfgang Amadeus Mozart

(1756-1791)

Sonata № 1 for Violin and Piano in F minor, Op. 80

Andante assai

Allegro brusco

Andante

Allegroissimo

Sergey Prokofiev

(1891-1953)

Yuki Marie MacQueen, violin

Hugh Sung, piano

♪INTERMISSION♪

Grand Caprice in G minor, Op. 26

on Franz Schubert's *Erlkönig*

Heinrich Wilhelm Ernst

(1814-1865)

Tango in D major

(transcribed by Fritz Kreisler)

Isaac Albéniz

(1860-1909)

Gypsy Caprice

Fritz Kreisler

(1875-1962)

Syncopation

Kreisler

Reveille

Benjamin Britten

(1913-1976)

Aus der Heimat

I Moderato II Andantino, moderato, allegro vivo

Bedřich Smetana

(1824-1884)

Yuki Marie MacQueen, violin

Hugh Sung, piano

Yuki Marie MacQueen: student of Jascha Brodsky & Arnold Steinhardt
Hugh Sung: Curtis '90

"A fiddle is not a fiddle until it touches a human shoulder,
until it is tucked warmly under a human chin."

Catherine Drinker Bowen

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THE CURTIS INSTITUTE OF MUSIC

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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Saturday 16 April 1994 at 8:00pm in Curtis Hall

♪Sixty-ninth Student Recital♪

Otto-Werner Mueller's Conducting Students

Symphony № 104 in D major, Hob. I/104 (17950)

"London"

Adagio - Allegro

Andante

Menuetto: allegro

Finale: spirituoso

Franz Joseph Haydn

(1732-1809)

Mischa Santora conducts the 1st movement

Rosser Milanov conducts the 2nd movement

Juan Carlos Lomonaco conducts the 3rd and 4th movements

♪INTERMISSION♪

Symphony № 8 in F major, Op. 93 (1812)

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

Ludwig van Beethoven

(1770-1827)

Ignat Solzhenitsyn conducts the 1st and 2nd movements

Rosser Milanov conducts the 3rd and 4th movements

Mischa Santora, Rossen Milanov, Juan Carlos Lomonaco, and Ignat Solzhenitsyn
are students of Otto-Werner Mueller

"Music is architecture translated or transposed from space into time;
for in music, besides the deepest feeling, there reigns also a
rigorous mathematical intelligence."

- Georg W. F. Hegel

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 17 April 1994 at 3:00pm in Curtis Hall

♪Seventieth Student Recital♪

Prelude and Fugue in E minor, S. 548

Johann Sebastian Bach
(1685-1750)

Ken Cowan, organ

Legend for Trumpet and Piano

Georges Enescu
(1881-1955)

Jack Sutte, trumpet
Molly Kiser, piano

Trio in B♭ major, Op. 11

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Adagio

Allegretto

Thema: "Pria ch'io l'impegno" con variazioni

Gregory Raden, clarinet Pitnarry Shin, cello
Rieko Aizawa, piano

Piano Sonata (1941)

Aaron Copland
(1900-1990)

Molto moderato - più largamente

Vivace

Andante sostenuto

Stewart Goodyear, piano

In honor of Dr. Donald M. Friedman's 50th birthday

Ken Cowan: student of John Weaver
Jack Sutte: student of Frank Kaderabek
Molly Kiser: student of Peter Serkin
Gregory Raden: student of Donald Montanaro
Pitnarry Shin: student of David Soyer
Rieko Aizawa: student of Peter Serkin
Stewart Goodyear: Leon Fleisher

"Sunshine can burn you, food can poison you, words can condemn you;
pictures can insult you; music cannot punish - only bless."

- Artur Schnabel

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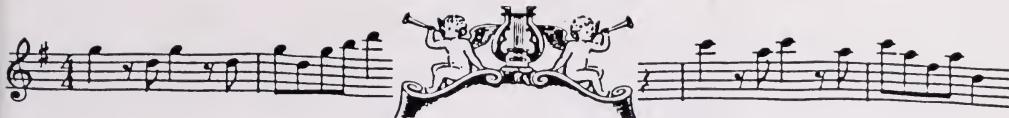
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 17 April 1994 at 8:00pm in Curtis Hall

♪Seventy-first Student Recital♪

Graduation Recital: Yung-Hsiang Wang

Sonata for Piano and Violin in B♭ major, K. 454

Wolfgang Amadeus Mozart

(1756-1791)

Largo - Allegro

Andante

Allegretto

Grace Chung, piano Yung-Hsiang Wang, violin

Sonata Nº 2 for Violin and Piano in D minor, Op. 121

Robert Schumann

(1810-1856)

Ziemlich langsam - Lebhaft

Sehr lebhaft

Leise, einfach

Bewegt

Yung-Hsiang Wang, violin Rieko Aizawa, piano

♪INTERMISSION♪

Violin Concerto (1935)

Alban Berg

"Dem Andenken eines Engels"

(1885-1935)

Andante - Allegretto

Allegro, ma sempre rubato, frei wie eine Kadenz - Adagio

Yung-Hsiang Wang, violin

Cathy Liu, piano

Yung-Hsiang Wang: student of Rafael Druian
Grace Chung: student of Seymour Lipkin
Rieko Aizawa: student of Peter Serkin
Cathy Liu: student of Eleanor Sokoloff

"Look out! Be on your guard because alone of all the arts,
music moves all around you."

- Jean Cocteau

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 18 April 1994 at 5:00pm in Curtis Hall

♪Seventy-second Student Recital♪

Graduation Recital: Pei-Yao Wang

Variations on an Original Theme, Op. 21/1

Johannes Brahms
(1833-1897)

Sonata № 3 in B minor, Op. 58

Frederick Chopin
(1810-1849)

Allegro maestoso

Scherzo: molto vivace

Largo

Finale: presto, non tanto

Pei-Yao Wang, piano

♪INTERMISSION♪

Valses nobles et sentimentales

Maurice Ravel
(1875-1937)

Barcarolles

Graceful

Tender

Lento - Lively

Ned Rorem
(b. 1923)

Funérailles

Franz Liszt
(1811-1886)

Pei-Yao Wang, piano

Pei-Yao Wang: student of Gary Graffman

"You cannot imagine how it spoils one to have been a child prodigy."

- Franz Liszt

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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 18 April 1994 at 8:00pm in Curtis Hall

♪Seventy-third Student Recital♪

Graduation Recital: Maureen Nelson

Sonata in D minor, Op. 5/12 "La Follia"

Arcangelo Corelli
(1653-1713)

Maureen Nelson, violin Dr. Ford Lallerstedt, piano

Sonata № 2 for Piano and Violin in A major, Op. 100

Johannes Brahms
(1833-1897)

Allegro amabile

Andante tranquillo

Allegretto grazioso

Koji Attwood, piano Maureen Nelson, violin

♪INTERMISSION♪

Second Rhapsody for Violin and Piano

Béla Bartók
(1881-1945)

I Lassu II Friss

Graceful Ghost Rag (1979)

William Bolcom
(b. 1938)

(a concert variation for violin and piano)

Nocturne in C♯ minor

Frederick Chopin
(1810-1849)

(transcribed by Nathan Milstein)

Romanza andaluza

Pablo de Sarasate
(1844-1908)

Danse espagnole (from "La Vida breve")

Manuel de Falla
(1876-1946)

(transcribed by Fritz Kreisler)

Maureen Nelson, violin

Koji Attwood, piano

Maureen Nelson: student of Yumi Ninomiya Scott

Dr. Ford Lallerstedt: Curtis faculty

Koji Attwood: student of Seymour Lipkin

"Academism results when the reasons for the rule change,
but not the rule."

- Igor Stravinsky

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THE CURTIS INSTITUTE OF MUSIC

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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 19 April 1994 at 8:00pm in Curtis Hall

♪ Seventy-fourth Student Recital ♪

Richard Woodhams's Oboe Class

Sonata in G minor for Oboe and Harpsichord

George Friedrich Handel

(1685-1759)

Larghetto

Allegro

Adagio

Allegro

Lelie Resnick, oboe

Michelle Fenton, bassoon Paolo Bordignon, harpsichord

Sonata for Oboe and Piano, Op. 166

Camille Saint-Saens

(1906-1975)

Andantino

Pastorale

Molto allegro

Jimin Lee, oboe

Molly Kiser, piano

Sonata for Oboe and Piano

Gordon Jacob

(1895-1984)

Lento

Allegro molto vivace

Adagio

Allegro giocoso

Alexandra Knoll, oboe

Heather Conner, piano

♪ INTERMISSION ♪

Quintet for Oboe and Strings

Sir Arthur Bliss

(1891-1975)

Assai sostenuto - Allegro assai agitato

Andante con moto - Allegro moderato

Vivace

Kathy Ann Lord, oboe

Hilary Hahn, violin Elita Kang, violin

Nokuthula Ngwenyama, viola Arash Amini, cello

Lelie Ann Resnick, Jimin Lee, Alexandra Knoll, and Kathy Ann Lord
are students of Richard Woodhams
Michelle Fenton: student of Bernard
Paolo Bordignon: organ student of John Weaver,
harpsichord student of Lionel Party
Molly Kiser: student of Peter Serkin
Heather Conner: student of Eleanor Sokoloff
Hilary Hahn: student of Jascha Brodsky
Elita Kang: student of Yumi Ninomiya Scott
Nokuthula Ngwenyama: student of Karen Tuttle
Arash Amini: student of David Soyer

Richard Woodhams prepared the program

"And the people piped with pipes,
and rejoiced with great joy,
so that the earth rent with the sound of them."

- Hebrew Scriptures, I Kings

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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 20 April 1994 at 8:00pm in Curtis Hall

♪Seventy-fifth Student Recital♪

Graduation Recital: Pitnarry Shin

Seven Variations in E♭ major on Bei Männern
from Mozart's Die Zauberflöte, WoO 46

Ludwig van Beethoven
(1770-1827)

Pitnarry Shin, cello Meng-Chieh Liu, piano

Suite № 3 for Cello Alone in C major, S. 1009
Prelude - Allemande - Courante -
Sarabande - Bourée I - Bourée II - Gigue

Johann Sebastian Bach
(1685-1750)

Pitnarry Shin, cello

Pampeana № 2, Op. 21, Rhapsody for Cello and Piano

Alberto Ginastera
(1916-1983)

Pitnarry Shin, cello
Meng-Chieh Liu, piano

♪INTERMISSION♪

Sonata № 1 in E minor for Piano and Cello, Op. 38
Allegro non troppo
Allegretto quasi menuetto - Trio
Allegro

Johannes Brahms
(1833-1897)

Meng-Chieh Liu, piano Pitnarry Shin, cello

Pitnarry Shin: student of David Soyer
Meng-Chieh Liu: Staff Pianist, Curtis '93

"Sheshell ebb music wayriver she flows."

- James Joyce

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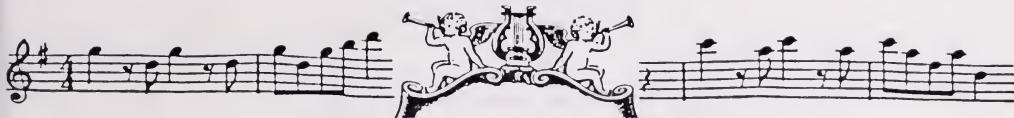
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Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 22 April 1994 at 8:00pm in Curtis Hall

♪Seventy-sixth Student Recital♪

Quartet in C minor, Op. 18/4

Allegro ma non tanto

Andante scherzoso quasi allegretto

Menuetto: allegretto

Allegro

Ludwig van Beethoven

(1770-1827)

Indira Koch, violin Nurit Bar-Josef, violin

Nokuthula Ngwenyama, viola Arash Amini, cello

Sonata № 2 for Violin and Piano in C major

Molto moderato

Allegretto

Béla Bartók

(1881-1945)

Sayaka Nishimura, violin

Stewart Goodyear, piano

♪INTERMISSION♪

Octet for Wind Instruments (1923)

Igor Stravinsky

(1882-1971)

Sinfonia: Lento - Allegro moderato

Tema con variazioni: Andantino

Finale: Sempre (tempo giusto)

Nadine Hur, flute Gregory Raden, clarinet Glenn Einschlag, bassoon

Michelle Fenton, bassoon Jack Sutte, trumpet, Jason Gamer, trumpet

James C. Clark, trombone Barry McCommon, bass trombone

Rosser Milanov, conductor

Indira Koch: student of Aaron Rosand
Nurit Bar-Josef: student of Aaron Rosand
Nokuthula Ngwenyama: student of Karen Tuttle
Arash Amini: student of Dvid Soyer
Sayaka Nishimura: student of Jascha Brodsky
Stewart Goodyear: student of Leon Fleisher
Nadine Hur: student of Julius Baker & Jeffrey Khaner
Gregory Raden: student of Donald Montanaro
Glenn Einschlag: student of Bernard Garfield
Michelle Fenton: student of Bernard Garfield
Jack Sutte: student of frank Kaderabek
Jason Garner: student of Frank Kaderabek
James C. Clark: student of Glenn Dodson
Barry McCommon: student of Glenn Dodson
Rossen Milanov: student of Otto-Werner Mueller

Felix Galimir prepared the Beethoven

"Music is the sole domain in which man realizes the present."

- Igor Stravinsky

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Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 24 April 1994 at 3:00pm in Curtis Hall

♪Seventy-seventh Student Recital♪

Partita № 2 in C minor, S. 826

Johann Sebastian Bach

(1685-1750)

Sinfonia: Grave - adagio

Allemande

Courante

Sarabande

Rondeaux

Capriccio

Fantasy in F# minor, Op. 28

Felix Mendelssohn

(1809-1847)

Con moto agitato

Allegro con moto

Presto

Chiao-han Liao, piano

Trio in A minor for Clarinet, Cello, and Piano, Op. 114

Johannes Brahms

(1833-1897)

Allegro

Adagio

Andantino grazioso

Allegro

Sam Caviezel, clarinet

Amy I-Lin Cheng, piano Arash Amini, cello

♪INTERMISSION♪

Concerto for Viola (1983)

Krzysztof Penderecki

(b. 1933)

(in one movement)

Vinciane Béranger, viola

Hugh Sung, piano

Sonata for Piano and Cello in G minor, Op. 65

Frederick Chopin

(1810-1849)

Allegro moderato

Scherzo

Largo

Finale

Koji Attwood, piano Reynard Rott, cello

Chiao-han Liao: student of Seymour Lipkin
Sam Caviezel: student of Donald Montanaro
Amy I-Lin Cheng: student of Claude Frank
Arash Amini: student of David Soyer
Vinciane Béranger: student of Karen Tuttle
Hugh Sung: Curtis '90
Koji Attwood: student of Seymour Lipkin
Reynard Rott: student of Orlando Cole

Karen Tuttle prepared the Brahms

"Music was chaste and modest so long as it was played on simpler instruments, but since it has come to be played in a variety of manners and confusedly, it has lost the mode of gravity and virtue and fallen almost to baseness."

- Anicius Manlius Severinus Boethius (c. 500AD)

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 24 April 1994 at 8:00pm in Curtis Hall

♪Seventy-eighth Student Recital♪

Concerto for Flute, Oboe, Bassoon, Violin
and Continuo in D major, F. XII, № 25

Antonio Vivaldi
(1678-1741)

Allegro

Largo

Allegro

Catherine Hays, flute Lelie Resnick, oboe

Michelle Rosen, bassoon Ellen de Pasquale, violin

Paolo Michele Bordignon, harpsichord Juan Carlos Peña, doublebass

Sonata for Violin and Piano in E♭ major, Op. 18

Richard Strauss
(1864-1949)

Allegro ma non tanto

Andante cantabile

Andante - Allegro

Jennifer Haas, violin
Meng-Chieh Liu, piano

♪INTERMISSION♪

Trumpet Concerto in E♭ major

Johann Nepomuk Hummel
(1778-1837)

Allegro con spirito

Andante

Rondo

Jack Sutte, trumpet
Hugh Sung, piano

Serenade for Flute, Violin, and Viola in D major Op. 25

Ludwig van Beethoven
(1770-1827)

Entrata: Allegro

Tempo ordinario d'un Menuetto

Allegro molto

Andante con variazioni

Allegro scherzando e vivace

Adagio

Allegro vivace e disinvolta

Catherine Hays, flute Nurit Bar-Josef, violin
Vinciane Béranger, viola

Catherine Hays: student of Julius Baker & Jeffrey Khaner
Lelie Resnick: student of Richard Woodhams
Michelle Rosen: student of Bernard Garfield
Ellen de Pasquale: student of Jascha Brodsky
Paolo Michele Bordignon: organ student of John Weaver, harpsichord student of Lionel Party
Juan Carlos Peña: student of Roger Scott
Jennifer Haas: student of Jascha Brodsky
Meng-Chieh Liu: Staff Pianist, Curtis '93
Jack Sutte: student of Frank Kaderabek
Hugh Sung: Curtis '90
Nurit Bar-Josef: student of Aaron Rosand
Vinciane Béranger: student of Karen Tuttle

Richard Woodhams prepared the Vivaldi
Felix Galimir prepared the Beethoven

"Music is only understood when one goes away singing it and only loved
when one falls asleep with it in one's head,
and finds it still there when waking up the next morning."

- Arnold Schoenberg

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Monday 25 April 1994 at 8:00pm in Curtis Hall

♪Seventy-ninth Student Recital♪

Fantasy Pieces for Clarinet and Piano, Op. 73

Sweet, with expression

Lively and light

Quickly, with fire

Robert Schumann

(1810-1856)

Sam Caviezel, clarinet
Amy I-Lin Cheng, piano

Serenade for Violin and Piano (1954)

(after Plato's Symposium)

1 Phaedrus: lento - Pausanias: allegro marcato

2 Aristophanes: allegretto

3 Eryximathus: presto

4 Agathon: adagio

5 Socrates: molto tenuto - Alcibiades: allegro molto vivace

Leonard Bernstein

(1918-1990)

Hilary Hahn, violin
Hugh Sung, piano

♪INTERMISSION♪

Violin Concerto № 1 in A minor, Op. 99 (1955)

Nocturne: moderato

Scherzo: allegro

Passacaglia: andante

Burlesque: allegro con brio

Dmitri Shostakovich

(1906-1975)

Julie Kurtzman, violin
Grace Chung, piano

Sam Caviezel: student of Donald Montanaro
Amy I-Lin Cheng: student of Claude Frank
Hilary Hahn: student of Jascha Brodsky
Hugh Sung: Curtis '90
Julie Kurtzman: student of Yumi Ninomiya Scott
Grace Chung: student of Seymour Lipkin

Ford Lallerstedt prepared the Schumann

"It is Proportion that beautifies everything,
the whole Universe consists of it.
and Musicke is measured by it."

- Orlando Gibbons

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Tuesday 26 April 1994 at 8:00pm in Curtis Hall

♪Eightieth Student Recital♪

Graduation Recital: Joanna Konopka

Sonata № 4 for Piano and Violin in A major, Op. 23

Ludwig van Beethoven

(1770-1827)

Presto

Andante scherzoso, più allegretto

Allegro molto

Hugh Sung, piano Joanna Konopka, violin

♪INTERMISSION♪

Sonata № 1 for Piano and Violin in G major, Op. 78

Johannes Brahms

(1833-1897)

Vivace ma non troppo

Adagio

Allegro molto moderato

Hugh Sung, piano Joanna Konopka, violin

Joanna Konopka: student of Rafael Druian
Hugh Sung: Curtis '90

"Music is another planet."

- Alphonse Daudet

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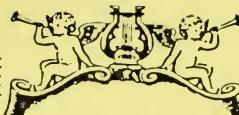
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 27 April 1994 at 8:00pm in Curtis Hall

♪Eighty-first Student Recital♪

Graduation Recital: Kateřina Englischová

Suite N° 1, S. 996 (originally for lute)
(adaptation in E♭ minor for harp by Marie-Claire Jamet)
Prélude - Allemande - Courante -
Sarabande - Bourée - Gigue

Johann Sebastian Bach
(1685-1750)

Kateřina Englischová, harp

Sonata Concertante for Harp and Violin, Op. 16
Allegro - Adagio - Rondo
Kateřina Englischová, harp Nurit Bar-Josef, violin

Ludwig Spohr
(1784-1759)

Sonata for Harp
Allegretto - Lento - Allegro gaiment, perpetuum mobile

Germaine Tailleferre
(1892-1893)

Kateřina Englischová, harp

♪INTERMISSION♪

Petite Suite for Flute, Viola, and Harp
Prelude
Modéré sans trainer
Vivement
Allant
Halfnote = 112

André Jolivet
(1905-1974)

Nadine Hur, flute Vinciane Béranger, viola
Kateřina Englischová, harp

Impromptu for Harp, Op. 21

Albert Roussel
(1869-1937)

Kateřina Englischová, harp

Introduction and Allegro

Maurice Ravel

Kateřina Englischová, harp
Nadine Hur, flute Sam Caviezel, clarinet
Nurit Bar-Josef, violin Lisa Lee, violin
Vinciane Béranger, viola Arash Amini, cello

Katerína Englichová: student of Marilyn Costello
Nurit Bar-Josef: student of Aaron Rosand
Nadine Hur: student of Julius Baker & Jeffrey Khaner
Vinciane Béranger: student of Karen Tuttle
Sam Caviezel: student of Donald Montanaro
Lisa Lee: student of Arnold Steinhardt & Yumi Ninomiya Scott
Arash Amini: student of David Soyer

Karen Tuttle prepared the Jolivet and the Ravel

"Music scatters the sparks of images."

- Friedrich Nietzsche

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THE CURTIS INSTITUTE OF MUSIC
OPERA THEATRE

Wolfgang Amadeus Mozart's

L E N O Z Z E
D I

Figaro



Thursday, April 28, 1994
Saturday, April 30, 1994



THE CURTIS
OPERA
THEATRE

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest professional level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the United States and 24 foreign countries. In addition to undergraduate degrees in performance, composition and conducting, it offers the degree of master of music in opera and in accompanying.

The opera program gives carefully selected singers courses in repertoire and language, musical and dramatic analysis, and acting and stage direction. Since its founding, many alumni of The Curtis Institute have gone on to sing with major opera companies throughout the world, including La Scala, Covent Garden and Vienna Staatsoper. To date, 39 alumni have been members of the Metropolitan Opera, beginning with Louise Lerch in 1926 and Rose Bampton in 1932. The Curtis tradition of operatic excellence has continued in more recent years with Anna Moffo, Judith Blegen, Benita Valente, Kevin Short, Gianna Rolandi, Michael Schade, Katherine Ciesinski and Vinson Cole.



Vocal Studies Department Opera & Voice Programs

<i>Head of Vocal Studies Department</i>	Mikael Eliasen
<i>Administrator</i>	Ralph Batman
<i>Opera & Voice Coach</i>	Susan S. Ashbaker
<i>Make-up</i>	Marciem Bazell
<i>Stage Combat & Fencing</i>	Payson Burt
<i>History of Opera</i>	Wayne Conner
<i>Diction</i>	Robert Cowart
<i>Stagecraft</i>	Dorothy Danner
<i>Movement</i>	Jennie Diggs
<i>Stagecraft</i>	Rhoda Levine
<i>Voice Coach</i>	David Lofton
<i>Voice Teacher</i>	Marlena Kleinman Malas
<i>Opera & Voice Coach</i>	Susan Nowicki
<i>Principal Opera Coach</i>	Danielle Orlando
<i>Voice Teacher</i>	Margaret Poyner
<i>Opera & Voice Coach</i>	Donald St. Pierre
<i>Voice Coach</i>	Vladimir Sokoloff
<i>Visiting Voice Teacher</i>	Galina Vishnevskaya

The Curtis Institute of Music Opera Theatre



Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

David Agler, Conductor
Rhoda Levine, Stage Director, in collaboration with the cast
Erhard Rom, Scenic Designer
Martha Hally, Costume Designer
George McMahon, Lighting Designer
Danielle Orlando, Recitative Harpsichordist

Thursday, April 28, 1994
Saturday, April 30, 1994
7:30 p.m.
Centennial Hall — The Haverford School

Special thanks to The Edwin B. Garrigues Foundation and the Joseph Cairns, Jr. and Ernestine Bacon Cairns Memorial Scholarship Fund for their generous support in helping to train our singers in The Curtis Opera and Voice Programs.

Surtitles™ for this production of *Le nozze di Figaro* are provided by Wolf Trap Opera.

The Curtis Institute of Music
Gary Graffman, Director

LE NOZZE DI FIGARO

CAST (in order of appearance)

Figaro, valet to Count Almaviva	Kamel Boutros
Susanna, Countess Almaviva's maid, betrothed to Figaro	Tamara Hardesty
Marcellina, housekeeper to Bartolo	Maria Wood
Bartolo, a lawyer from Seville	Eric J. Owens
Cherubino, the Count's page	Misoon Kim
Don Basilio, music master	Juan Diego Florez
Count Almaviva	Nikola Mijailovic
Antonio, gardener, Susanna's uncle	John Haley-Relyea
Barbarina, daughter of Antonio	Rebecca Robbins
Countess Almaviva	Alison Buchanan
Don Curzio, magistrate	Donald Marrazzo

There will be two 15-minute intermissions

Time Late 18th century, near Seville

Act I	A small room in the Count's Palace
Act II	The Countess' Boudoir
Act III	In the Palace Hall
Pause	
Act IV	In the Garden

Total running time with intermissions is 3 hours, 20 minutes

SYNOPSIS

Act I — Figaro is to marry Susanna and is preparing their bedroom. Susanna warns him that the room is too close to the apartments of the Count, who has designs upon her. Figaro is determined to thwart his master's plans. They leave the room, and Bartolo enters with Marcellina. Figaro is in debt to Marcellina and has promised to marry her if he does not pay her. Bartolo supports Marcellina's plan. Cherubino enters and tells Susanna he is to be sent away for flirting with Barbarina. He does not want to go for he loves (from a distance) the Countess and Susanna — indeed all womankind. He quickly hides when the Count arrives in search of Susanna. As the Count tells Susanna of his desire for her, they hear Don Basilio's voice; now the Count hides. Basilio tells the castle gossip about Cherubino's adoration of the Countess and the infuriated count reveals himself. As he tells of his recent discovery of Cherubino's flirting, he becomes enraged to discover the page once again. The Count orders Cherubino to join the army, and Figaro lightheartedly warns Cherubino about the rigors of military life.

Act II — The Countess mourns the fading of her husband's love. Figaro tells her that, to distract the Count from his pursuit of Susanna, he had a letter sent to him saying (falsely) that she, the Countess, has an assignation with a lover. He plans to send Cherubino disguised as

Susanna to her assignation with the Count. Cherubino enters and is momentarily alone with the Countess. The Count knocks at the door, and Cherubino hides in a closet. When a noise is heard, the Countess says it is only Susanna, but refuses to give the Count the key. The Count eaves to get tools to break down the door, taking his wife with him. Susanna then enters, tells Cherubino he may come out, and he escapes by jumping out of the window. Susanna takes his lace in the Countess' closet. Returning with the Count, the Countess confesses that Cherubino is in the closet. As the enraged Count starts to open the door, Susanna steps forward. The Count, baffled (as is the Countess), apologizes to his wife. Figaro enters and the Count questions him about the letter — the Countess and Susanna explained that Figaro sent it — but he denies it. Antonio then bursts in; his plants have been ruined by someone jumping from the window. Figaro says it was he. Antonio starts to hand him a paper dropped in the arden, which the Count intercepts. Fortunately the Countess realizes the dropped paper is Cherubino's army commission and passes word to Figaro; he accounts for having it by pointing out that it needs the royal seal. Again, Figaro averts a disaster. Marcellina, Bartolo and Basilio arrive and demand justice for Marcellina.

Act III — The Count reflects on the situation. Susanna enters and says she is prepared to comply with his desires — then, with the promised dowry, she can pay off Marcellina and marry Figaro. She departs; but her remark to Figaro is overheard by the Count, who realizes he is being tricked. The Countess, alone, mourns her lost happiness and the level to which she is reduced to try to regain her husband. Figaro joins the Count who decrees that Figaro must pay up or marry Marcellina. But now, to everyone's amazement, it becomes clear that Figaro, a bumbling, is in fact Marcellina's long lost son; and further, Bartolo is his father. The wedding, Marcellina and Bartolo decide, must be a double one. As Cherubino and Barbarina pass, she says she intends to dress him up as a girl. The plan to ensnare the Count continues as the Countess dictates to Susanna a letter making an assignation. They seal it with a pin, to be returned in answer. Barbarina and Cherubino, in disguise, come to bring flowers to the Countess, but Cherubino is soon discovered when Antonio brings in the Count. Barbarina pleads that the Count promised her whatever she wants in exchange for her embraces, and she wants Cherubino. Figaro enters and urges that the party begin. All sing in praise of the enlightened Count. During the marriage ceremonies, Susanna slips a note to the Count, who (observed by Figaro) pricks his finger on the sealing pin while opening it.

Act IV — Barbarina, in the darkness of the garden, loses the pin the Count asked her to give to Susanna. She tells this to Figaro, who believes that Susanna is to yield to the Count, and waits for them. Susanna and the Countess enter, having exchanged clothes, and Susanna, aware that the suspicious Figaro is listening, sings of her approaching bliss. Now "Susanna" (the Countess in disguise) awaits the Count. But first, Cherubino chances upon her and begins to flirt with her; this ends when the Count arrives. The Count escorts "Susanna" toward a secluded area; but then, hearing Figaro stride by, he leaves her. Seeing "the Countess" (Susanna), Figaro tells her that the Count is with Susanna; in her response she forgets to disguise her voice, and at last he realizes the truth. To tease Susanna he pleads passionate love to "the Countess." He then explains that he knew it was she, and they continue the ruse on the Count — who is enraged to discover Figaro and, apparently, his wife together. He summons everyone to witness his wife's flagrant infidelity. All beg him to forgive her, but he is adamant — until the true Countess' voice is heard. At once he realizes what he has done, and he begs the Countess' forgiveness, which she cannot withhold.

BIOGRAPHIES

David Agler, Conductor

A native of Chicago, David Agler is currently Music Director of the Vancouver Opera. His varied career has included positions as Principal Guest Conductor for the Cologne Opera, Conductor and Administrator for the Spoleto Festival, Music Director of both the Syracuse and Australian Operas, as well as guest engagements with such orchestras as the San Francisco Symphony, the San Francisco Chamber Orchestra, Sydney Symphony Orchestra, Minnesota Orchestra, Netherlands Chamber Orchestra and the Netherlands Radio Symphony. Mr. Agler's operatic experience includes a long association with the San Francisco Opera, for which he has conducted a wide repertoire, including the world premiere of John Harbison's *Winter's Tale* and the American premiere of Sir Michael Tippett's *A Midsummer Marriage*. In addition to his work with the Vancouver Opera and the San Francisco Opera, Mr. Agler has also conducted operas with such companies as the Netherlands Opera, the Santa Fe Opera, Seattle Opera, Calgary Opera and the Edmonton Opera.

Rhoda Levine, Stage Director

Rhoda Levine returned to the faculty of The Curtis Institute of Music in 1990, having previously taught at Curtis from 1970 to 1972. She has worked as a director/choreographer both on and off Broadway, in London's West End, and for the CBS, NBC and NET television networks. Her work has been seen at the Netherlands Opera, the Brussels Opera and Scottish Opera as well as the opera companies of San Francisco, Houston, Seattle, Dallas and New York, where she directed the world premiere of Anthony Davis's *X: The Life and Times of Malcolm X*, the American premiere of Janacek's *House of the Dead*, and, most recently, Zimmermann's *Die Soldaten*. In June, Ms. Levine will direct the world premiere of Bruce Saylor's *Orpheus Descending*, to be produced by the Lyric Opera of Chicago. Ms. Levine has also worked at the Festival of Two Worlds (Spoleto and Charleston), The Jerusalem Festival, The Cabrillo Festival and the Holland Festival, to name a few. She is the author of eight children's books and has written libretti for Hollingsworth and Berio.

Erhard Rom, Scenic Designer

Erhard Rom recently made his Boston Lyric Opera debut with a production of *The Postman Always Rings Twice*. He has also designed the American Repertory Theatre's production of Shakespeare's *Measure for Measure* and Mozart's *The Magic Flute* at Harvard University's Lowell House Opera. Other design credits include *Wait Until Dark* and *Give 'Em Hell, Harry* at the Catskill Actors' Theatre and *Dames at Sea* and *Gardenia* in his hometown of Seattle, Washington. He has assisted internationally acclaimed designers, including John Conklin and Eugene Lee, and he holds an M.F.A. degree from NYU's Tisch School of the Arts. Mr. Rom is currently working on a production of *The Merry Widow* for Minnesota Opera.

Martha Hally, Costume Designer

Martha Hally most recently designed costumes for *A Streetcar Named Desire* for The Dallas Theater Center, *Two Trains Running* at The Pittsburgh Public Theater as well as the 1993 Macy's Thanksgiving Day Parade. Other credits include designs for the Cincinnati Playhouse in the Park, Missouri Repertory Theater, Syracuse Stage, Portland Stage Company and the Williamstown Music Festival. Her opera designs include *The Rake's Progress* at the Manhattan School of Music, *The Bartered Bride* for the Bronx Opera and the world premiere of Martin Kalmanoff's *The Insect Comedy* for The Center for Contemporary Opera.

George McMahon, Lighting Designer

George McMahon has, over the course of the past 20 years, designed the sets or lighting for over 200 productions. His work has been seen locally at the Walnut Street Theatre, the Kimmel Center, the Merriam (Shubert) Theater, the Cheltenham Playhouse and various colleges. Most recently, Mr. McMahon designed the lighting for *Cat on a Hot Tin Roof* at St. Joseph's University, where he is technical director of Bluett Theatre. *The Marriage of Figaro* marks Mr. McMahon's 22nd production for The Curtis Institute of Music.

Danielle Orlando, Recitative Harpsichordist

A member of the Curtis faculty since 1986, Ms. Orlando held several positions at The Opera Company of Philadelphia (OCP) over the last 15 years, including Artistic Administrator, Principal Coach and Director of the Young Artist Program. Ms. Orlando also has served on the music staffs of the Metropolitan Opera, Pittsburgh Opera Center, the Festival dei Due Mondi in Spoleto, Italy, and Charleston, South Carolina, AIMS in Graz, Austria, and the European Opera Center in Belgium. A graduate of the Eastman School of Music and Temple University, she has also been a judge for the OCP/Pavarotti International Voice competition and the Metropolitan regional auditions.

The Curtis Orchestra



Violins
Gabriel Adorjan
Young Baek
Timothy Fain
Ennis Kim
Sa Lee
Lee-Jin Leem
Smine Lin
Ikuo Naito
Aureen Nelson
Ayaka Nishimura
Lynn Oaks
Helen Zhao

Violas
Sandrine Beranger
He-Yen Chen
Alerie Johnson
Wei Liu

Cellos
Aaron Choi
Glenn Fischbach
Christopher Gauthier

Double Bass
Yuching Huang
Heather Miller

Flutes
Catherine Hays
Elizabeth Ostling

Oboes
Kathy Ann Lord
Lelie Resnick

Clarinets
Michael Bepko
Gregory Raden

Bassoons
Glenn Einschlag
Michelle Rosen

Horns
Paul LaFollette
Patrick Pridemore

Trumpets
Paul Jeffrey
Jack Sutte

Timpani
Ryan Leveille

Administrator
Richard Zuch

Orchestra Library Assistant
Paul Jacob Bryan



Production Staff

Conductor: David Agler
Stage Director: Rhoda Levine
Scenic Designer: Erhard Rom
Costume Designer: Martha Hally
Lighting Designer: George McMahon
Make-up: Marciem Bazell
Musical Preparation: Danielle Orlando,
Susan S. Ashbaker

Assistant Director: Maeve Fiona Butler
Production Stage Manager: Ralph Batman
Technical Director: Paul Hewitt
Rehearsal Pianists: Danielle Orlando,
Susan S. Ashbaker, Donald St. Pierre,
Susan Nowicki



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There are 157 young musicians of exceptional talent training for careers as performing artists at The Curtis Institute of Music. Music lovers can help this new generation of composers, conductors, instrumentalists and singers prepare for the future by joining the Friends of Curtis, an organization that plays an important role in helping to advance the careers of the gifted young musicians studying at The Institute. For membership information, please call 215-893-5279.



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To receive a copy of The Curtis Institute of Music's season brochure and other information about The Institute, please fill out a Mailing List Request Form, which is available at the Friends of Curtis table in the Lobby. You can also be added to the mailing list by calling 215-893-5279 during business hours.



The Pew Charitable Trusts Award Challenge Grant

The Pew Charitable Trusts have awarded The Curtis Institute of Music a two-year, \$200,000 matching grant, which Curtis must match on a two-to-one basis. Your gift to The Curtis Institute of Music now goes twice as far and will greatly help Curtis in reaching its match. We are deeply grateful to all our individual supporters for their continued annual giving support and membership in The Friends of Curtis.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 29 April 1994 at 5:00pm in Curtis Hall

♪Eighty-second Student Recital♪

Intrada for Trumpet and Piano (1947)

Arthur Honegger
(1892-1955)

Paul Jeffrey, trumpet
Paolo Michele Bordignon, piano

Sonata № 21 in C major, Op. 53 "Waldstein"

Ludwig van Beethoven
(1770-1827)

Allegro con brio

Introduzione: adagio molto

Rondo: allegretto molto

Andante Spianato and Grand Polonaise Brillante, Op. 22

Frederick Chopin
(1810-1849)

Wen-Chi Cathy Liu, piano

♪INTERMISSION♪

Quintet for Winds (1948)

Jean Françaix
(b. 1912)

Andante tranquillo: allegro assai

Presto

Theme and Variations

Tempo di marcia francese

Nadine Hur, flute Alexandra Knoll, oboe

Keven Smith, clarinet Michelle C. Rosen, bassoon

Patrick Pridemore, horn

Suite for Two Cellos and Piano

Gian Carlo Menotti
(b. 1911)

Introduction: andante maestoso, ma con moto

Scherzo: allegro

Arioso: lento, rubato

Finale: allegro

Wendy Warner, cello Reynard Rott, cello

Rieko Aizawa, piano

Paul Jeffrey: student of Frank Kaderabek
Paolo Michele Bordignon: student John Weaver
Wen-Chi Cathy Liu: student of Eleanor Sokoloff
Nadine Hur: student of Julius Baker & Jeffrey Khaner
Alexandra Knoll: student of Richard Woodhams
Keven Smith: student of Donald Montanaro
Michelle C. Rosen: student of Bernard Garfield
Patrick Pridemore: student of Myron Bloom
Wendy Warner: Curtis '92
Reynard Rott: student of Orlando Cole
Rieko Aizawa: student of Peter Serkin

Anthony Gigliotti prepared the Françaix
Orlando Cole prepared the Menotti

"People would compose music skillfully enough
if only there were no professors in the world."

- George Bernard Shaw

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 29 April 1994 at 8:00pm in Curtis Hall

♪Eighty-third Student Recital♪

Sonata for Piano and Violin in E♭ major, Op. 12/3

Ludwig van Beethoven

(1770-1827)

Allegro con spirto

Adagio con molt' espressione

Rondo

Slavonic Dance № 3 in G major

Antonin Dvořák

(transcribed by Fritz Kreisler)

(1841-1904)

Jasmine Lin, violin

Meng-Chieh Liu, piano

Quintet for Clarinet and Strings in B minor, Op. 115

Johannes Brahms

(1833-1897)

Allegro

Adagio

Andantino - Presto non assai ma con sentimento

Con moto

Nurit Bar-Josef, violin Gabriel Adorjan, violin

Kirsten Johnson, viola Alberto Parrini, cello

Gregory Raden, clarinet

♪INTERMISSION♪

Octet for Strings in E♭ major, Op. 20

Felix Mendelssohn

(1809-1847)

Allegro moderato, ma con fuoco

Andante

Scherzo: allegro leggierissimo

Presto

Ellen de Pasquale, Wei-Pin Kuo, Jennifer Haas, Lisa Lee, violins

Chöong-Jin Chang and Si-Fei Cheng, violas

Pitnarry Shin and Alberto Parrini, cellos

Jasmine Lin: student of Jascha Brodsky & Jaime Laredo
Meng-Chieh Liu: Staff Pianist, Curtis '93
Nurit Bar-Josef: student of Aaron Rosand
Gabriel Adorjan: student of Aaron Rosand
Kirsten Johnson: student of Michael Tree
Alberto Parrini: student of David Soyer
Gregory Raden: student of Donald Montanaro
Ellen de Pasquale: student of Jascha Brodsky
Wei-Pin Kuo: student of Jascha Brodsky & Jaime Laredo
Jennifer Haas: student of Jascha Brodsky
Lisa Lee: student of Arnold Steinhardt & Yumi Ninomiya Scott
Choong-Jin Chang: student of Joseph de Pasquale
Si-Fei Cheng: student of Michael Tree
Pitnarry Shin: student of David Soyer
Alberto Parrini: student of David Soyer

Karen Tuttle prepared the Brahms
Felix Galimir prepared the Mendelssohn

"Music helps not the toothache"

- George Herbert (c. 1640)

"He who sings frightens away his ills."

- Miguel de Cervantes Saavedra (c. 1615)

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 1 May 1994 at 3:00pm in Curtis Hall

♪Eighty-fourth Student Recital♪

Sonata in B minor for Flute and Harpsichord, S. 1030

Johann Sebastian Bach

(1685-1750)

Andante

Largo e dolce

Presto

Elizabeth Ostling, flute

Paolo Michele Bordignon, harpsichord

Piano Concerto № 2 in B♭ major, Op. 83

Johannes Brahms

(1833-1897)

Allegro non troppo

Allegro appassionato

Andante

Allegretto

Tamara Stefanović, piano

Amy I-Lin Cheng, 2nd piano

Elizabeth Ostling: student of Julius Baker & Jeffrey Khaner
Paolo Michele Bordignon: organ student of John Weaver
and harpsichord student of Lionel Party
Tamara Stefanović: student of Claude Frank
Amy I-Lin Cheng: student of Claude Frank

"I know I have to beat time when I learn music."

"Ah! That accounts for it," said the Hatter.

"He won't stand beating."

- Charles Lutwidge Dodgson

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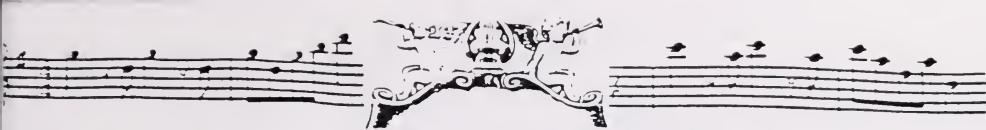
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Sunday 1 May 1994 at 8:00pm in Curtis Hall

♪Eighty-fifth Student Recital♪

Concerto for Horn and Orchestra (1950)

Moderately fast

Very fast

Very slow - Moderately fast - Fast - Lento - Lively - Very slow

Paul Hindemith

(1895-1963)

Chi-Zong Wang, horn
Sophie Yu, piano

Sonata № 1 for Violin and Piano in A major, Op. 13

Allegro vivo

Interméde: fantasque et léger

Finale: très animé

Gabriel Fauré

(1845-1921)

Hilary Hahn, violin
Ye Zhu, piano

♪INTERMISSION♪

Concerto for Violin and Orchestra in A minor, Op. 53

Allegro ma non troppo

Adagio ma non troppo

Allegro giocoso, ma non troppo

Antonin Dvořák

(1841-1904)

Liza Kerob, violin
Grace Chung, piano

Chi-Zong Wang: student of Myron Bloom
Sophie Yu: student of Seymour Lipkin
Hilary Hahn: student of Jascha Brodsky
Ye Zhu: student of Gary Graffman
Liza Kerob: student of Aaron Rosand
Grace Chung: student of Seymour Lipkin

"Man's peculiar privilege is walking erect on two feet and thereby
being forced to stretch his hands upwards to heaven. This
conquering of gravity, space and height, as well as of
horizon, is essential in violin playing."

- Yehudi Menuhin

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series
Monday 2 May 1994 at 8:00pm in Curtis Hall

♪Eighty-sixth Student Recital♪

Graduation Recital: Yuko Naito

Chaconne in G minor

Tomasso Vitali
(1665-1747)

Sonata for Violin and Piano in E♭ major, Op. 18
Allegro ma non troppo
Improvisation: andante cantabile
Finale: andante, allegro

Richard Strauss
(1864-1949)

Yuko Naito, violin
Hugh Sung, piano

♪INTERMISSION♪

Adagio in E major, K. 261
Rondo in C major, K. 373

Wolfgang Amadeus Mozart
(1756-1791)

Suite populaire espagnol
(transcribed by Paul Kochanski)
1 El paño moruno 2 Nana 3 Canción
4 Polo 5 Asturian 6 Jota

Manuel de Falla
(1876-1946)

Notturno e tarantella, Op. 28

Karol Szymanowski
(1882-1937)

Yuko Naito, violin
Hugh Sung, piano

Yuko Naito: student of Aaron Rosand
Hugh Sung: Curtis '90

"Form is the balance between tension and relaxation."

- Ernst Toch

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Wednesday 4 May 1994 at 5:00pm in Curtis Hall

♪Eighty-seventh Student Recital♪

Quintet for Piano and Strings in E♭ major, Op. 44

Allegro brillante

In modo d'una marcia. Un poco largamente - Agitato

Scherzo molto vivace

Allegro ma non troppo

Robert Schumann

(1810-1856)

Elissa Lee Kokkonen, violin Paul Roby, violin

Stephen Werczynski, viola John Koen, cello

Leon McCawley, piano

Elissa Lee Kokkonen: student of Aaron Rosand

Paul Roby: Curtis '88

Stephen Werczynski: Curtis '91

John Koen: Curtis '90

Leon McCawley: student of Eleanor Sokoloff

"By concentrating on precision, one arrives at technique,
but by concentrating on technique one does not arrive at precision."

- Bruno Walter

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Thursday 5 May 1994 at 5:00pm in Curtis Hall

♪Eighty-eighth Student Recital♪

Sonata in F♯ major, R90

Sonata in D♭ major, R88

Padre Antonio Soler

(1729-1783)

Sonata in C minor, K. 457 (1784)

Molto allegro

Adagio

Allegro assai

Wolfgang Amadeus Mozart

(1756-1791)

Polonaise-Fantaisie in A♭ major, Op. 61

Frederick Chopin

(1810-1849)

Leon McCawley, piano

Sonata for Cello and Piano in C major, Op. 65

Benjamin Britten

(1913-1976)

Dialogo: allegro

Scherzo-pizzicato: allegretto

Elegia: lento

Marcia: energico

Moto perpetuo: presto

Wendy Warner, cello

Rieko Aizawa, piano

♪INTERMISSION♪

Piano Concerto № 1 in E minor, Op. 11 (1830)

Chopin

Allegro maestoso

Romance: larghetto

Rondo: vivace

Ye Zhu, piano

Molly Kiser, 2nd piano

Leon McCawley: student of Eleanor Sokoloff
Wendy Warner: Curtis '93
Rieko Aizawa: student of Peter Serkin
Ye Zhu: student of Gary Graffman
Molly Kiser: student of Peter Serkin

"Without music life would be an error."

- Friedrich Nietzsche

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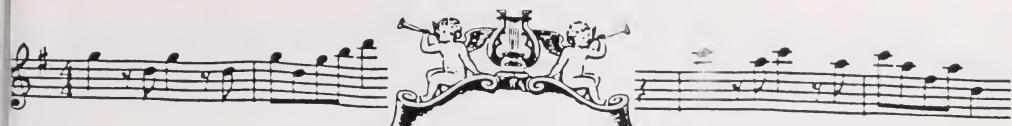
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THE CURTIS INSTITUTE OF MUSIC

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Seventieth Season 1993/1994

The Edith L. and Robert Prostkooff Memorial Concert Series

Thursday 5 May 1994 at 8:00pm in Curtis Hall

♪Eighty-ninth Student Recital♪

Graduation Recital: Tamara Stefanović

Sonata in B♭ major, K. 333

Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Andante cantabile

Allegretto grazioso

Chaconne from Violin Partita № 2 in D minor

Johann Sebastian Bach

(transcribed by Ferruccio Busoni)

(1685-1750)

Tamara Stefanović, piano

♪INTERMISSION♪

Aria variata alla maniera italiana in A minor, S. 989

Bach

Nocturne in E major, Op. 62/2

Frederick Chopin

Scherzo № 3 in C♯ minor, Op. 39

(1810-1849)

Sonata quasi una fantasia № 2 in G♯ minor, Op. 19

Alexander Scriabin

Andante

(1872-1915)

Presto

El Albaicin

Isaac Albéniz

(from *Iberia*)

(1860-1909)

Tamara Stefanović, piano

Tamara Stefanović: student of Claude Frank

"The nature of music lies in its serenity and resolution,
its quality of being constantly present, its mobility and
unceasing urge to hasten on to leave the space it has only just entered."
- Hermann Hesse

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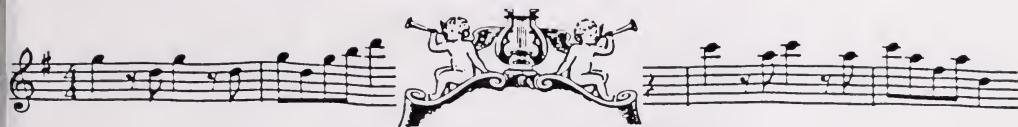
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 6 May 1994 at 5:00pm in Curtis Hall

♪Ninetieth Student Recital♪

Graduation Recital: Lisamarie Vana

Sonata for Violin and Piano (1943)

(to lieutenant Harry H. Dunham, 1910-1943)

Andante semplice

Lento

Allegretto giusto

Aaron Copland

(1900-1990)

Second Sonata for Violin and Piano
Autumn (1907)
In the Barn (1902-1907)
The Revival (1906, 1909-1910)

Charles Ives
(1874-1954)

Lisamarie Vana, violin
Stewart Goodyear, piano

Lisamarie Vana, violin
Hiroko Sasaki, piano

♪INTERMISSION♪

First Sonata for Violin and Piano (1921)
Allegro appassionato
Adagio
Allegro

Béla Bartók
(1881-1945)

Lisamarie Vana, violin
Stewart Goodyear, piano

Lisamarie Vana: student of Rafael Druian
Stewart Goodyear: student of Leon Fleisher
Hiroko Sasaki: student of Leon Fleisher

"There are relatively few people who are capable of understanding, purely musically, what music has to say. Such trained listeners have probably never been very numerous, but that does not prevent the artist from creating only for them. Great art pre-supposes the alert mind of the educated listener."

- Arnold Schoenberg

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Gary Graffman, Director

Seventieth Season 1993/1994

The Edith L. and Robert Prostkoff Memorial Concert Series

Friday 6 May 1994 at 8:00pm in Curtis Hall

♪Ninety-first Student Recital♪

Graduation Recital: Steven Copes

Sonata for Piano and Violin № 7 in C minor, Op. 30/2

Ludwig van Beethoven

(1770-1827)

Allegro con brio

Adagio cantabile

Scherzo: allegro - trio

Finale: allegro

Divertimento

Igor Stravinsky

(1882-1971)

(arranged by Igor Stravinsky and Samuel Dushkin)

Sinfonia

Danses suisses

Scherzo

Pas de deux

a. Adagio

b. Variation

c. Coda

Steven Copes, violin

Rieko Aizawa, piano

♪INTERMISSION♪

Adagio in E major, K. 261

Wolfgang Amadeus Mozart

Rondo in C major, K. 373

(1756-1791)

Hungarian Dances

Johannes Brahms

(1833-1897)

№ 1 in G minor (allegro molto) arranged by Joachim

№ 17 in F# minor (andantino - vivace) arranged by Kreisler

№ 5 in G minor (allegro) arranged by Joachim

Carmen Fantasy, Op. 25

Pablo de Sarasate

(1844-1908)

Steven Copes, violin

Rieko Aizawa, piano

Steven Copes: student of Aaron Rosand
Rieko Aizawa: student of Peter Serkin

"The affairs of music ought, somehow, to terminate in the love of the beautiful."

- Plato

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the concert coming up next.*

THE FRIENDS OF CURTIS

The Friends of Curtis have an important role in helping to advance the careers of the Institute's students. Membership brochures detailing this can be obtained at the Main Reception Desk or by calling the Friends' Membership Office: (215) 893-5279.

Dr. Vladimir Sokoloff, Director of Concert Programs

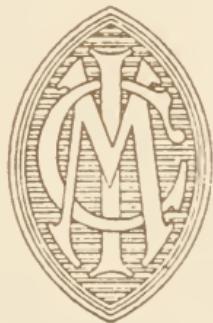
Howard Kornblum, Director of Concert Division

The Curtis Institute of Music

SIXTY-FIRST COMMENCEMENT

and

CONFERRING OF DEGREES



CURTIS HALL

Saturday, May Seventh

One Thousand Nine Hundred and Ninety-four

at Eleven o'clock in the Morning

Certificate

VOICE

Heather Amy Dials (in absentia)

VIOLIN

Stephanie Kurtzman [Diploma]

TROMBONE

William Barry McCommon

Diploma

CONDUCTING

Rossen Milanov

PIANO

Angela Au

Tamara Stefanovic

Pei-Yao Wang

VIOLIN

Joanna Konopka

Yuko Naito

Ming Yang

VIOLA

Choong-Jin Chang

Bachelor of Music

VOICE

Edward Barse Christopher

Bavat Marom

PIANO

Ricko Aizawa
Koji Attwood

Molly Kiser
Hiroko Sasaki

Reiko Patrice Uchida
Sophie Szu-hui Yu

ORGAN

David Richard Lawrie

VIOLIN

Steven James Copes
Ellen de Pasquale
Elissa Lee Koljonen

Sylwia Konopka
Julie Kurtzman
Judy Yen-Jiun Lin

Yuki Marie MacQueen
Maureen Kristin Nelson
Lisamarie G. Vana

VIOLA

Si-Fei Cheng

Tatjana Mead

VIOLONCELLO

Pitnarry Shin

HARP

Katerina Englichova

FLUTE

Elizabeth Anne Ostling

OBOE

Katherine Ann Lord

CLARINET

Gregory William Raden

BASSOON

Glenn Alan Einschlag

HORN

Tracy E. Clark

Karen Ann Mendoza

PERCUSSION

Ryan Leveille

Master of Music

OPERA

Colleen Gaetano

Bridgett Hooks (in absentia)

Janelle Anne Robinson-Moses

Order of Ceremonies

Prelude: Organ Concerto in F major, Op. 4, No. 4

(first movement) George Friderich Handel

Processional: March (Symphonie I) Charles Marie Vidor

John Weaver

INTRODUCTION OF COMMENCEMENT SPEAKER

GARY GRAFFMAN

ADDRESS

WOLFGANG SAWALLISCH

CONFERRING OF HONORARY DEGREES

DR. MILTON L. ROCK
Chairman of the Board

GARY GRAFFMAN
Director

AWARDING OF CERTIFICATES

AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

THE STAR SPANGLED BANNER

(See over)

GRADUATE PROCESSION

Recessional: Organ Concerto in F major, Op. 4, No. 4

Allegro..... George Friderich Handel
John Weaver

Assisted by

ROBERT FITZPATRICK

Dean

Assistant Marshals

Jonathan Holland

Alexandra Knoll

Rachel Mondanaro

Alberto Parrini

THE STAR SPANGLED BANNER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

